

THE ETUDE

music magazine

July
1942

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FOR VICTORY



OVERTURE TO VICTORY

AMERICAN music workers have seen, in the daily press, notices of the government regulations discontinuing the manufacture of many types of music instruments (including pianos) "for the duration."

This is an imperative war-time necessity, but it does not indicate in any way a lack of governmental appreciation of the enormous present value of music in our great crisis. On the contrary, our President (see "Our President Speaks for Music" in the June *Elude*) has stated the present high importance of music most emphatically, as have the leaders of American thought in the widely circulated poster, "Forward March With Music."

For the moment, we must concentrate on the tools of victory. For instance, one of the vital factors in modern war is the engineless air glider, of which the Axis powers have thousands for the transportation of troops. They can be made only of fine wood by the most expert workmen. Naturally the government turned first to the piano manufacturers and we can expect in American gliders the splendid perfection of manufacture found in fine American pianos. Whole piano plants have been turned over to making them. The government has thus directed the genius of musical instrument makers to war-time production just as it has of the automobile industry, the radio industry, and scores of other industries to bring about a positive, unconditional victory, and as quickly as possible exterminate or control

those forces which have brought on the world the greatest calamity in history.

All Americans realize the practical expediency of this conversion leading in the end to a righteous, just, humane and tolerant future for mankind.

In the meantime, it is the duty of music workers in all fields of the art to devote themselves to music as never before. Manufacturers must, through institutional advertising, keep their priceless trade marks before the public in anticipation of the peace in which American music and music wares will play a far more important part than ever. There are large stocks of many types of instruments already manufactured and available in retail stores. Remember that your own instrument is more valuable than ever, and consult your dealer about servicing it so that it may have the best of care "for the duration."

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The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

JOSEPH W. GLOREY'S "Symphony No. 1 in E minor" had its world premiere on May 10, when it was on the program given by the Symphony Orchestra of the School of Fine Arts of Miami University, at Oxford, Ohio, with the composer conducting the orchestra.

THE CHAUTAUQUA ORCHESTRA, directed by Albert Stoessel; the Chautauqua Opera Association, conducted by Alberto Bimboni and Gregory Ashman; the Mischkaoff String Quartet; and the Chautauqua Choir will present many interesting programs during the sixty-ninth annual assembly from July 5 to August 30, at Chautauqua, New York.

THE AMERICAN RECORDER REVIEW, a new quarterly magazine devoted entirely to one instrument, the recorder, has just made its appearance. The magazine's recognition of this ancient instrument, the magazine contains articles of great interest and value to those interested in the revival of the recorder.

A CONFERENCE OF SACRED MUSIC will be held at Ocean Grove, New Jersey, from July 20 to 23. Prominent figures in church music will lead the discussions, among these being Dr. Frank van Dusen, Dr. Howard Lyman, Harold Weil, Gilbert, Dr. Henry F. Selbert, and Dr. George W. Henson, president of the Ocean Grove Campmeeting Association. Walter D. Edmonds, director of music of the Ocean Grove Campmeeting, will have charge of the conference.

THE ALBUQUERQUE (NEW MEXICO) CIVIC SYMPHONY ORCHESTRA held its first June Music Festival with a series of concerts, from the fourth to the twenty-eighth of the month, in which the

SIXTH ANNUAL COMPETITION FOR VOCALISTS will be held at Carnegie Hall, New York, on April 15, 1942, announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voice with piano accompaniment. The competition will consist of a test to be selected by the composer himself. Publication of the winning manuscript also is guaranteed by the Guild. Full details may be secured from Walter Allen Stults, P. O. Box 94, Evanston, Illinois.

A COMPETITION FOR AN OPERA by an American-born composer is announced by the Society of the New Opera Company, New York. The award is \$1000 cash and a guarantee of a performance by the New Opera Company. The competition closes November 1, and full details may be secured by addressing the New Opera Company, 100 West Fifty-seventh Street, New York City.

A CONTEST FOR ORIGINAL COMPOSITIONS FOR young pianists, open to all composers who are American citizens, is announced by The Society of American Musicians, Chicago. This contest closes July 30, and full particulars may be procured from Edwin J. Gemmer, 1025 Kimball Building, Chicago, Illinois.

THE THIRD NATIONWIDE COMPETITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, is announced by the committee in charge of the competition. The contest is to be limited to two classifications—chamber music work and a choral composition. The choral competition closes on July 1 and the chamber music contest on October 1. Full details may be secured from Miss Helen L. Gunderson, National Contest Chairman, Louisiana State University, University Station, Baton Rouge, Louisiana.

AN AWARD OF \$100 IS OFFERED by the H. W. Gray Company, under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by a musician residing in the

husband and exerted a great influence in his career. For many years she was active in the American Society of Composers, Authors and Publishers (ASCAP), and was especially influential in having the copyright bill prepared.

EMANUEL FEUERMAN, one of the world's greatest violinists, died May 25 in New York City. A native of Austria, he became an exile to this country in 1934, and received his first naturalization papers in 1938. He made his debut in America with the New York Philharmonic-Symphony Orchestra in 1934. He had appeared with most of the large symphony orchestras of the world since his debut, at the age of eleven, with the Vienna Symphony Orchestra. In the spring of 1941 he was appointed head of the violin department of the Curtis Institute of Music.

DEAN DANIEL A. HIRSCHLER, of the College of Emporia, in Kansas, whose work as organist and as conductor of the Vesper A Cappella Choir of the college has attracted national attention, has been elected president of the college. He has been dean of the department of music for twenty-eight years and his election to the presidency is a fitting recognition of this excellent record.

Competitions

United States or Canada. The text may be selected by the composer and must be in English. For full details, address the American Guild of Organists, 630 Fifth Avenue, New York City. The contest will close on January 1, 1943.

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DR. ALFRED HOLLINS, eminent blind organist and composer, who had held the position as organist at St. George's West Church, Edinburgh, since 1892, died there on May 17. Hollins was born September 11, 1865, in Hull, England. He had made many concert appearances in the United States and Canada.

DR. CHARLES HEINRICH ROTH, Chairman of the Music Department of City College, New York, and for twenty-five years organist and director of music at Carnegie Institute of Technology, Pittsburgh, has retired. A former president of the American Association of Organists, Prof. Roth is said to be the first person to play organ music over the radio. He was very active in the early experiments conducted by Station KDKA at Pittsburgh. He has been at the City College since 1932.



* THE BERKSHIRE MUSIC FESTIVAL has been canceled for this year, but is tentatively due to be held next summer. The Music Center, however, will function under a reorganization plan by which the school will be maintained by the Koussevitzky Music Foundation, Inc., organized by Dr. Koussevitzky as a memorial to his wife, who died last February.

DANIEL GREGORY MASON, MacDowell Professor of Music of Columbia University, retired on June 30, after serving on the faculty since 1910. Prof. Mason has written many books on music and is considered an authority on Brahms. Paul Henry Lang, of the department of music, has been appointed Professor of Musicology.

THE LESZCZITZKY ASSOCIATION OF AMERICA held its first organization meeting and reception on May 11 at the MacDowell Club in New York City, with Edward Hughes in charge. Mrs. Walter Goode is chairman of the organizing committee.

THE THIRTEENTH ANNUAL CHICAGO LAND MUSIC FESTIVAL will be held August 15, in Soldiers' Field, Chicago. Sponsored by the Chicago Tribune Charities, Inc., this gigantic spectacle brings together a cast of 10,000 singers and players from thirty states and Canada and attracts an audience of 100,000. To show this summer's dedication to the arts, the festival will be conducted by Franz Weker, general music director, will conduct the festival orchestra of more than 100, and Dr. Edgar Nelson will direct the festival chorus of 5,000 voices. Preceding the festival there will be twelve preliminary elimination festivals throughout the Chicago area, the winners of these to compete in the finals in Soldiers' Field.

FELIX WEINGARTNER, conductor and composer, died May 7 at Winterthur in Switzerland, at the age of seventy-eight. Although his greatest musical triumphs were made as conductor of the Vienna State Opera, he also was engaged as an author and editor. He was born June 2, 1863, at Zara, Dalmatia. The influence of Franz Liszt on the young composer had much to do with the future success of Weingartner. (Continued on Page 504)

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Music—A Prime Wartime Necessity!

"WANTED, MORE BRASS BANDS," an editorial in the Saturday Evening Post of April 18th attracted widespread attention. The writer singled out a scene in the Pennsylvania Railroad Station in New York City, which had already brought many comments to THE ETUDE. Those taking trains at the station could look down upon a kind of mezzanine floor, where young men were departing for the Army. It was a silent, grim, depressing sight to see these soldiers, who only yesterday were in civilian life, saying good-bye to their parents, wives, and sweethearts. Penned up in this section have been thousands of men on their way to camps and never once, when we have been in the Terminal, have we heard a note of music. The Saturday Evening Post properly remarked, "Here, surely, is an occasion for brass bands and flag waving, so the crowds would know who these men are and send them on their way with the cheers they deserve." What a difference just a little music would have made to the men on that day which they will never forget! The stirring tones of *The Stars and Stripes Forever*

would not only have put courage and patriotic zeal in their hearts but would have turned the tears of the mothers and wives and the heartaches of the fathers to a thrilling pride of country as the "boys" went off for destination unknown."

The value of music at this tense moment in the life of the human race is of such prime importance that we feel that every music worker should devote part of his day to bringing this great truth to all he meets. Some, indeed, feel that music should be placed upon the same basis as other war industries. William Allen White, long the sage of the common people of America, whose wisdom and foresight two years ago pointed out the conditions, which if we as a nation had observed, might have spared us the disaster of Pearl Harbor, wrote in THE ETUDE symposium, "Forward March With Music," "The nation that can sing and make a joyful noise be-

fore the Lord has the spirit of victory in its heart."

President J. K. Wallace of the Los Angeles Musicians Association (the musical union), has taken the attitude, which he points out, can be supported by conspicuous results, that music is of such vital importance in leading us to victory in the World War that music workers should be financially reimbursed just as much as those who are engaged in all industries turning out airplanes, tanks, guns, and ammunition. This is a new and rather bold attitude. Music and musicians in the last war and in this one have given freely and eagerly of their services, with high patriotic fervor. Few have ever dreamed of being paid for their talents and labor. Their love for our blessed country and all that it means to them has led them to give to their utmost, without thought of money. Music is one of the beautiful flowers of civilization. It is a precious life ideal for which free men at this moment the world over are giving their lives.

We prefer to have our readers form their own opinion of the comments of Mr. Wallace. After all, there is no reason why one group of citizens, who are making a rather startling contribution to victory, should go unpaid, while others, working in the same cause, are paid. Those who are not professional musicians, in the sense that they are not dependent upon music for their livelihoods will, we know, give to the limit to our vast and noble common cause. Incidentally, the Los Angeles Association of Musicians, of which Mr. Wallace is President, bought \$100,000 in War Savings Bonds. Mr. Wallace writes:

"The other day an Army Colonel commanding a regiment stationed near Los Angeles phoned for an orchestra to play "free" music at an entertainment for the soldiers. This was just one of eight or ten requests for free music that we receive every day of the year from Army and Navy groups, Civilian Defense and charity organizations, but it was a little different in that the

(Continued on Page 488)



J. K. WALLACE, President, Los Angeles Musicians Association

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Youth and Music

When Opportunity Knocks

by Blanche Lemmon

JOHN JONES is a young composer—an American, interested in writing serious music, confident that he has real ability. But he is unknown. How can he make the musical public aware of his compositions and gain recognition for his creative gifts?

Not many years ago John Jones would have had little except his own powers on which to rely. Among those abilities super-salesmanship would have been necessary if he were to persuade leaders of performing organizations to use his numbers on their programs—particularly his works in the large forms. Ears that pretended to be discriminating were attuned only to compositions that had come from a foreign land and to music that was either famous or popular. If John Jones presented new American music risked the loss of a large part of his audience and his following.

But because the problem of the American composer and his work is one that affects our national culture, ways and means have been sought by organizations and persons of influence in the last dozen years to bring to the surface the major contributions of our promising musical creators. Time may reveal these to be valuable, or, on the contrary, almost worthless. But the important thing is that these compositions are being brought out of desks and files for examination.

Nothing, it is safe to say, can make John Jones's path to recognition as a great composer, a smooth one. Even if John Jones's compositions, we, his contemporaries may fail to recognize them as such. Incredible, we think now, when we read that Beethoven's "Violin Concerto, Op. 61, in D," was termed "radical," and that Wagner's "discordant" music was scorned and that Debussy's *Afternoon of a Faun* was hissed and booted! Yet such are the facts, and music history abounds with this sort of evidence that first judgments were inaccurate—familiarity alone brought recognition of genuine inventiveness. In the case of John Jones the significant and gratifying fact is that ways do exist today whereby some of his outstanding works may come to the attention of a trained examiner, then, if worthy, to performance, and finally to the permanent form of publication. John Jones does not need to let his personal pride pull himself out of obscurity. His symphony or his quartet or some other creative work—if his ability is as great as he believes it to be—may be entered in a number of competitions that will put his name on the roster of promising young composers. And once he is there, further opportunities await him.

Various Awards

It is not possible to discuss all of them here. Space will not permit even a complete list of those competitions that are offered regularly; in addition there are some that are sectional, others that come at irregular intervals. But among

annual opportunities here are a few of those that John Jones may seize.

The Joseph H. Beams Prize, made possible by the will of Lilla M. Beams, is offered to persons of American birth or naturalized citizens of the



GEORGE EASTMAN

United States between the ages of eighteen and twenty-five. Actually it represents two prizes: the first, a sum of \$1200 for a composition in large form, such as a sonata for piano, piano and violin or other instrument, a trio, a quartet, or an orchestral overture, symphonic poem, symphony, or other large work; the second, a sum of \$900 for a composition in small form—a group of piano pieces, a song cycle, or a suite of pieces for chamber music instruments. At the present time, however, due to reduced income from the endowment, the committee in charge promises only one prize. Manuscripts may be submitted in both classifications and to whichever manuscript seems most worthy will be awarded the prize due in its classification.

The Pulitzer Scholarship in Music, an annual \$1500 scholarship, was founded under the will of the late Joseph Pulitzer and is awarded to the student of music deemed by his committee to be the most talented and deserving. In normal times this is the Traveling Scholarship which enables its holder to study in Europe; in any year, however, permission may be obtained to use it for study in America. The recipient of the award will be expected to devote a sufficient amount of his

time to composition during the year he holds the scholarship to produce a serious work in one of the larger forms. Works submitted must show mastery of harmony and counterpoint and be in one of the extended musical forms.

Manuscripts for both the Beams and the Pulitzer awards should be sent to Columbia University before February 1st, and if an applicant wishes to enter both contests his manuscript should be sent in duplicate. Scores only should be sent accompanied by the name and address of the composer, the date and place of his birth, a statement telling when, where and with whom he has studied and the date of any public performance that the submitted work may have received. The compositions will be judged by a jury consisting of members of the teaching staffs of Columbia University and the Institute of Musical Art. Successful candidates will be expected to provide copies of the winning works for the Library of the Department of Music of Columbia University.

The Eastman School Publication Award is sponsored by the Eastman School of Music in Rochester, New York. Each year composers are invited to contribute new works for its fall Symposium of American Orchestral Music. These works are sorted and examined by a jury and the most interesting compositions are presented by the Eastman-Rochester Symphony Orchestra under the direction of Dr. Howard Hanson, and as many additional performances as possible are given the works in public concerts, over the radio, and in the Annual Spring Festival of American Music. From them is selected each year one or more orchestral compositions which have both musical value and the prospect of becoming valuable additions to the practical orchestral repertory, and the publication of these selected numbers is subsidized by the school.

The Juilliard School of Music Publication Award is under the sponsorship of the Juilliard School of Music in New York City, which holds an annual competition for the publication of an orchestral work by an American composer. Only one work may be submitted and this must be suitable for performance by a major symphony orchestra. It should be sent to the Dean of the School before March 1st, and should be accompanied by the composer's name and address and a statement regarding any previous performances. From the manuscripts submitted, the School selects one or more which it feels merits publication and pays the cost entailed. The composer receives all royalties and fees accruing from the composition, and he also controls the copyright.

American Academy in Rome Prize

Although the American Academy cannot under present world conditions send Fellows to Rome for study and travel, it carries on its policy of aiding and stimulating American music. In 1942 it held a special competition for a cash prize of \$1000 in musical composition, and, in addition, awarded four or five prizes of twenty-five dollars each for outstanding compositions submitted by candidates other than the winner of the first prize. If next year's procedure is the same, candidates must file application with the Executive Secretary of the Academy not later than February 1st, accompanying this application with two compositions: one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, violoncello and piano forte, or possibly for some less usual combination of chamber instruments. A sonata for piano forte or a fugue of large dimensions also will be accepted. All compositions submitted must (Continued on Page 488)

Music for the Fun of It

A Conference with

Elizabeth Mitchell

(Mrs. Charles E. Mitchell)

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Mrs. Charles E. Mitchell has made music her life interest. Her father, Colonel William P. Rend, of Chicago, "minus talent and tone deaf, plodded persistently away at the violin. He took lessons until he was seventy-six; if ever in his life he played on the key no one caught him at it." Her mother went back to her vocal lessons three weeks after Elizabeth was born. The child was not only exposed to music; she took it. Early years of piano study were followed by serious and intensive work with Rudolf Ganz and Yolanda Mero. She studied composition and orchestration under Rubin Goldmark. Although some of her orchestral transcriptions have been performed by leading symphony organizations, Mrs. Mitchell insists that she has no professional aspiration. She regards music, for herself at least, solely as a course of keen enjoyment. Her recent best-seller, "Music with a Feather Duster," explores the ways in which music can and does enter the life of the non-professional. Since the greatest proportion of music lovers fall under this category, and since the appreciative amateur is vital to the health of music, THE ETUDE has asked Mrs. Mitchell to set forth her views on the value of music for those who will never make a career of it.—EDITORIAL NOTE.

MRS. CHARLES E. MITCHELL
Distinguished Amateur Pianist—Author of "Music With A Feather Duster."

ment from the feeling of taking a hand at things themselves. That, precisely, is the sports spirit. A bad score does not prevent a man from playing golf and deriving great pleasure from it. An inability to duplicate the Horowitz technic should not deter the musical amateur from tackling Chopin! If he enjoys playing Chopin and conveys that enjoyment, he is doing all that is required of the amateur, from the standpoint of sheer performance.

There are other standards, however, that the intense personal pleasure it affords the hobbyist to take part in music himself. In this sense, then, anyone who has a fondness for music holds within his grasp the tools with which to build a storehouse of fun, or perhaps I should say a storehouse of solace and encouragement in these tragic and crowded days. And the rearing of this structure casts an influence that reaches far beyond the personal enjoyment of the amateur. One music hobby in the community to-day becomes contagious and develops a dozen potent enthusiasts ten years from now. For that reason, it is important that people who "like music" do something about it. If they are able to play or sing well, so much the better; but even if they perform badly, they can still derive enormous enjoyment from the feeling of taking a hand at things themselves.

Music Without Beauty

Further, the amateur pianist (or vocalist, or violinist, too, for that matter) should beware of the hazard of attempting too many pieces before the first is in honest musical shape. In my childhood,

can still play beautifully—and music without beauty is an empty shell.

The first requisite in pianistic beauty is loveliness of touch, or tone. The basis of a fine tone is the realization that a percussion instrument (which the piano is) sounds harsh if it is harshly struck. Beauty of tone comes, never from striking the keys with tension in the arms, but from employing weight with relaxed arms from the shoulders. There are too many amateurs—and alas, some professionals as well—who need to work hard to reconstruct their tone according to standards of beauty.

There are, I have found, two classes of amateur musicians. The first has no ambition to "play like a professional," and finds justification for his hobby in the joy it affords him. The second strives for perfection and works with concentration to approach professional performance standards, even though he never carries his playing beyond his own four walls. Both points of view are entirely legitimate, and both are helpful—to the performer himself and to the cause of music as well. Personal participation in music making,

Music and Culture

William M. Felton

In whatever scale, aids one in achieving an appreciative critical viewpoint and music needs appreciative listeners. Composers, performer, and listeners are in a completely interdependent threefold relationship. The greatest music in the world would remain mute and meaningless, if no one performed it, and if no one listened to the performance. For that reason, I believe we can go too far in our adulation of mere professionalism. Instead of deprecating his own abilities, let the aware amateur remember that his share in the threefold give-and-take is quite as necessary as that of the performer himself. We need informed, appreciative listeners to receive the message of the composer and the performer, and to build the taste that determines the music we shall have. In this sense, it is important for the amateur to keep an open mind as regards the musical fare set before him. Nothing is easier than to reject new idioms for the sole reason that we do not understand them.

I remember hearing my mother tell of an experience she had long ago, when she was on the subscription committee of the then young Chicago Symphony Orchestra. The conductor was Theodore Thomas, and it was brought to his attention that subscriptions and box-office sales were falling off, because he persisted in playing the works of a certain "cacophonous modern" composer, whom nobody understood—or "liked." An entirely civil ultimatum was issued, whereby Mr. Thomas was given his choice of resigning or of changing his programs. He offered to resign, if that were wanted—but if he stayed, he declared with vigor that he would play that particular composer until Chicago appreciated him. Well, Mr. Thomas remained, his programs underwent no alteration—and the popular composer was Richard Wagner. Certain it must be that it is not necessarily good because it is new. But it may be good and great even though it is new! Thus, one of the duties of the amateur is to strive for that catholicity of taste that will enable him to listen intelligently and critically (in the best sense) to each new work offered him. We of the distinctly non-professional group have our part in helping to serve music.

One way we can uphold that part is by assuring ourselves more vigorously than we do on the quality of many of the radio programs sent out to us. Whenever a music lover hears a cheap, tawdry program, he should blame himself for its existence. We can have from radio whatever we demand of it. I feel that there is a vast, silent reservoir of public taste that has never been probed and that never can be probed until the people themselves sit down to write their opinions, suggestions, and objections. The dance-band public writes "fan clubs," organizes "fan clubs," and looks about in search of network officials and sponsors as to its preferences. Until the lovers of great music do the same (with the possible exception of the "fan clubs") we have no reasonable right to express wonder that the quality of our radio programs, big and large, is no better than it is. Certainly, this is not meant to imply that radio has not provided many magnificent contributions to our musical life. But, like everything else, radio can be improved—and it is part of the responsibility of being a music lover to take steps about it.

Next to the joy of making music oneself, there is the zest of getting group participation under way. It is an excellent thing, both for personal enjoyment and for music. (Continued on Page 496)

The Etude informs its readers with deepest regret of the passing of the well known composer and compiler of musical works, William M. Felton, who died May 16 in Philadelphia. For twenty-five years he was associated with the music publishing staff of the Theodore Presser Company and later became the Editor of the Music Section of The Etude Music Magazine. He had been ill for nearly a year and unable to perform his major duties.

William M. Felton was born in Philadelphia, March 12, 1887. His father is a talented amateur musician and weekly musicals were a regular part of the life in the Felton home. William started composing little tunes when he was only five years old. His first teacher was William Craig Schwartz, with whom William studied from the



Mr. Felton in his workshop

competition, he submitted a work, *Chanson au Soir*, which won the first prize. In 1915 he returned to Philadelphia where he established himself as a teacher and soon thereafter became the assistant of the late Dr. Preston Ware Orem, Music Critic of the Theodore Presser Company.

Mr. Felton's compositions, arrangements, and compilations, including some very widely used methods of instruction, number over three hundred. He had a rare gift of melody which, with his fine musicianship, led to the composition of many works—piano solos, piano duets, violin solos, organ solos, sacred and secular songs and choruses of permanent value. Mr. Felton was a Methodist. For some years he was organist of a leading synagogue in Philadelphia and later the organist in Christian Science Church.

Mr. Felton left a widow and three children. He had a host of friends and no enemies. His passing in middle life is a distinct loss to musical education in America.

As an indication of the fineness of his sensibilities we are reprinting the following poem which he wrote some years ago on the day of the passing of his mother:

AFTER TWILIGHT

Rest, dear mother
The harvest days are done,
The tired but happy reapers
Return at settling sun

Sleep, little mother
All through the quiet night
His love will guard your slumber
Till morning's radiant light.

Thanks, dear mother,
For all your tender care,
For countless deeds to others,
For childlike faith in prayer

Wait, little mother
Across the mystic sea
Our sovereign Pilot, Jesus,
Will guide us home to thee.

—WILLIAM M. FELTON

December 2, 1934.

A Human Metronome

By Mamie Nelson Sawyer

Have you ever had the experience of needing a metronome tremendously, with none immediately available? If so, do not allow such a situation to dishearten you; make a metronome of yourself.

To make a metronome of yourself follow a few simple rules. *First*: stretch either arm out to the side, to form an angle of 90 degrees under the arm. *Second*: let the arm fall to the body and lift it again. Repeat this lift-fall motion several times, thereby establishing a series of beats. Each fall of the arm against the body should be counted as one beat. *Third*: experiment with your metronome until the creator is placed at a number which the tick of the metronome corresponds exactly with the beat of your arm against your body. *Fourth*: tabulate the result. For example, a swing of the arm at an angle of 90 degrees = M.M. 56. *Fifth*: repeat the process at angles of 45 degrees, 22½ degrees, and 11¼ degrees, tabulating the results of each.

Always carry your tabulation record with you for reference when no metronome is available.

THE ETUDE



ALEXANDER GRETCHANINOFF

From a Conference with

Alexander Gretchaninoff

Eminent Russian Composer

SECURED EXPRESSLY FOR THE ETUDE BY NICHOLAS N. ALL

N. D. Kashkin at the Conservatoire.

Despite many disappointments, affronts, and troubles during his musical career, the composer has lived a long, fascinating, and productive life.

During those sixty years he has been forced three times to begin all over again. The first and the longest phase of his career began in Moscow Conservatoire and ended forty-four years later, in 1925. Then he left his homeland when he was already broadly acclaimed, leaving behind

him everything he had earned during that period.

In Paris, where he made his second home, Gretchaninoff started his life anew, and at the time when success again smiled upon him, he was forced to abandon everything for the second time, leaving the French capital just before it fell into German hands.

A Welcome Haven

In this country, already old and weary from various misfortunes, Gretchaninoff patiently began to build another living for the third and as he thinks, the last period in his momentous life.

"I am like a pussy-cat that I become attached to a place," says the composer. "Almost all my life I resided in Moscow, where I left my books, archives, some scores and manuscripts, and notes and records. It was a painful task to part with things with which you were bound for many years! I tried to start anew in Paris but the war destroyed everything. Now I intend to make my permanent home in this wonderful country, though I would like to die in my native land, to which my soul and body belong."

In his "Sixth Symphony" which the composer produced in New York, he puts his feelings and emotions experienced in the later tumultuous years. "This is the composition of the Bright Spirit because in spite of all hardships I still keep my faith in life," explains Gretchaninoff. "I am an incorrigible optimist, and always make my music sound bright except when I am tied up with words which require a serious melody such as religious compositions."

His "Fifth Symphony" was performed in 1939 by the Philadelphia Orchestra, under the direction of Leopold Stokowski. The "First Symphony"

the composer wrote as early as 1884. It was performed in St. Petersburg in 1895, under the direction of Rimsky-Korsakoff.

"When I was in Moscow Conservatoire," he relates, "the orchestra for the concerts of the Russian Musical Society was often supplemented with the conservatoire students in order to give them additional practice. Those who studied the theory of music were obliged to play percussive instruments, but not at the important events. So, once I was given a part in 'Glockenspiel' in Tchaikovsky's 'Mozartiana.' The composer himself directed the orchestra, and at the general rehearsal, despite my excitement, all went smoothly. During an intermission, when I was talking to Kashkin, Tchaikovsky approached, and Kashkin introduced me to the composer, who shook my hand and, with his customary kindness, said to me, 'Of course, such parts must be played by the young musicians. The professionals would never play so good.' After this praise I was at the seventh heaven, and my fellow-students teased me with the assertion that for a whole week I did not wash my hand shaken by Tchaikovsky."

Opera "Dobrynia Nikititch"

Gretchaninoff does not feel that separation from his native soil has made any harmful influence upon his work. "On the contrary, in my compositions written abroad, Russian folklore is more determinate because from the distance I can feel the spirit of Russia much deeper."

One of his dearest memories is connected with the success of his first opera, "Dobrynia Nikititch," based on an old Russian legend. After he finished it in 1901, he sent the score to Rimsky-Korsakoff, asking him to be his judge. The great man answered that he liked the opera and considered it as a valuable contribution to the Russian music. Although the Board of Directors of Moscow Bolshoi Opera Theatre accepted "Dobrynia Nikititch," the performance of it had to be postponed several times. The opera finally was given in concert form in St. Petersburg with the symphony orchestra and several distinguished soloists under the direction of Count Shcherechetoff.

"On the momentous day of October 14, 1903, I felt myself restless and agitated," recalls Gretchaninoff. "From early morning messengers brought to my apartment various gifts and congratulations not only from my (Continued on Page 492)

JULY, 1942

Sixty Years Among the Masters



ROBERT RINGLING
Mus. Doc.
Mr. Ringling, Executive Vice-President of the Ringling Brothers, one of the founders of Ringling Brothers-Barnum and Bailey. For thirteen years he was a leading artiste of the Chicago Opera Company. The portrait shows Dr. Ringling in the role of *Faunus* in Richard Strauss's "Der Rosenkavalier."



ALFRED COURT'S
Hugo Animal Display
In which the beasts
seem to know their
musical cue.

THE FLYING
CONCEILOS



ON THE HIGH TRAPEZE, a pair of aerial performers swing through their routine, execute tricks. Necks craned, eyes wide, the audience is intent upon watching. Somewhere in the background of their watching, the people are conscious of the soft, swaying rhythm of a waltz-time accompaniment. Suddenly the band shapes a marked crescendo in the music. Immediately there is an increase in audience awareness; a sharp salvo of applause rings out. And the management of the circus knows that audience reactions are running true to form. The trick that called forth the outburst of clapping may be no more daring than the routine preceding it; but the change in the music produces an emotional response. That is the purpose of circus music.

Ringling Brothers-Barnum and Bailey's greatest show on earth considers music as important as any of its stellar acts. The selection of musical numbers and the preparation of musical continuities receive as much care as any of the drills. In the acts themselves, care and precision may mean the life of a performer; in the music, they mean the life of the show. From the first note of the thirty-minute band concert that opens the performance on the road to the last fanfare of the final spectacle, music is an integral part of the circus, creating "circus atmosphere," binding the acts together, heightening suspense, pulsing as the vital heartbeat of three-and-a-half hours of fun.

Ringlings' music department is composed of distinguished experts. John Ringling North, President and Proprietor, and nephew of the founder of the circus, is a gifted amateur who practices wood winds for his own amusement; while Robert Ringling, Executive Vice-President and son of one of the founders, holds the degree of Doctor of Music, and ranks among America's most eminent operatic artists. For thirteen years he was leading baritone of the Chicago Opera, earning distinction for his portrayal of *Klingsor*, *Kurwenal*, *Beckmesser*, *Tetramund* and other rôles of the Wagnerian repertoire. Assisting Messrs. North and Ringling are Bert Knapp who designs the musical continuity and is responsible for much of the orchestration; Sam Grossman, arranger and orchestrator; and Merle Evans, superbandleader, who has directed the big show band for twenty-four years without missing a single one of the two-a-day performances. Approximately eight weeks are needed to prepare the

circus score and changes may be made at any time during the thirty-two week season.

A Complex Musical Score

"The modern circus strives to better the old vaudeville pattern of simply playing one act through as rhythmic accompaniment and then following on with the rhythm of the next," Mr. Ringling tells you. "Our goal is the shaping of a continued score, with the plan, purpose, and climax of a full musical show. Our music must be more than a mere *obligato*. It interprets the spirit of the acts, suggests changes and contrasts, and shapes a continuing pattern. As nearly all of the two-hundred odd numbers blended in our score are taken from familiar music, the compilation of the score demands the greatest care. First of all, of course, each number must fit the rhythmic needs of the act it accompanies. But that's only the start. From among the rhythmically suitable numbers, we choose those that are expressive as good music and that keep to the tradition of the circus.

The big production numbers—like the Parade of the Holidays, the Marriage of Gargantua, the Spanish number—are worked out first. Here the music must definitely capture the meaning of the spectacle by awakening memories and associations in the audience. The Marriage of Gargantua uses *I Want a Girl*, the Wedding March, and *O Promised Me*, climaxed by "wow wow" mutes. In the Christmas music, we run the gamut of yuletide emotions, from *Jingle Bells* to a dignified presentation of *Adeste Fideles*. Religious music in a circus? Certainly! It rounds out the emotional continuity of Christmas associations, which is exactly what we want."

Weeks of drill are devoted to the musical continuity of the individual acts. The performers themselves do not choose the music that accompanies them.

In assembling acts from all over the world," says Bandmaster Merle Evans, "it is possible that several performers might want the same tune or that European performers might ask for foreign airs that would mean nothing to our public. In order to avoid any such difficulties, we take over the selection of the music ourselves. We choose suitable themes, or strains, as 'they're called, running anywhere from sixteen to sixty-four bars each, according to rhythm and color. In the Holiday Parade, forty-nine strains have been fitted together. Routine acts call for their own set rhythms. Horses need gallops and quadrilles. For an aerial act, we use a dreamy waltz of marked and continuous rhythm and without crossbeats or conflicting rhythms within the strain. Any good, catchy tunes in those rhythms will answer. Acts are planned and rehearsed without music. The accompaniment is added after the routine is in perfect order—and the curious thing is that no matter how good an act is, it still looks like rehearsal until the music goes in; that rounds it out to finished performance. The important work, of course, is the timing. Each swing of the trapeze, each prance of the horse must be perfectly synchronized. I always stand with my back to the band as I direct, alert for the least split-second variation in the rhythm down in the rings.

Timing the Animal Acts

"The timing of the human acts gets to be simple after twenty-four years' experience. Animal acts always keep you on your toes, because animals—especially horses—recognize musical forms as well as rhythms. If a horse is used to turning and bowing at a chord signal, he'll slip into that routine whenever he hears the chord—even if it's in a new piece and has no signal value at all. To

"Allez-Oop"! Circus Music Goes Classical

Including Interviews with Merle Evans, Circus "Super-Bandmaster," and the well known American Operatic Baritone, Robert Ringling, Mus. Doc.

by Rose Heylbut

the audience, of course, it seems as though the animals were following the beat; in reality, the music follows the act. Seals have no musical gifts at all! They tot their tuns on signal. The wild animal act of Albert Court—the greatest animal trainer in the world—is so well trained that it never varies more than a bar or two from score. Each step in the progress of that act is timed from the ring. As the moment of climax arrives, a bell in the cage is rung so that I know exactly when to come in with the fanfare. The secret of animal training is immense, unshakable patience. Special qualities of leadership or magnetism? Those are not needed. Patience is the thing; the greater a trainer's patience and kindness to his animals, the greater his act. Another thing you sometimes hear is that the big cats are 'fixed'—teeth blunted or claws filed down. That isn't so either. Performing animals are wild animals, in every sense.

"Since circus performers are only human," Mr. Evans continued, "it can happen that the best of them sometimes miss a trick. When you see that happen, it's a genuine miss, not a gag or a stunt to make the trick look more difficult in its final accomplishment. No matter how seldom it happens, I am constantly on the alert for a possible miss. Then we go back and pick up the music at the start of the trick that was missed. Our entire

score is fitted together in a big book, with all the cues marked in. That makes it simple to find our way back to the beginning of any trick in any routine.

"Cuing the score is a vital part of preparing the season's music. Once the selections are chosen, they must be fitted together according to the time duration of the strains. This fitting is worked out by modulations. It would sound monotonous

if the score were all in one key, and much of the effect would be lost. When a new act begins, when a great production number enters, when an emotional lift is needed, we modulate. Five arrangers and orchestrators work out the full score. At any time during the season a change of music may be needed—a number is overworked, let's say, or a new hit appears. When tunes are changed, it is not necessary to advise the performers. We work out a new musical routine, according to required accents and rhythms, and simply put it in. Then, at the next show, the performers hear entirely new strains."

The current edition of Ringling Brothers' big



MERLE EVANS
The musical wizard of the saw-dust who, more than any other man, is responsible for raising the standard of circus music of today.

show carries the first elephant ballet ever to be staged. Fifty elephants, in fetching ballet skirts, perform a dance routine designed by the master choreographer, Georges Balanchine, and set to music by Igor Stravinsky.

Ballet of the Elephants

"The elephant ballet was John Ringling North's idea," says Robert Ringling. "It represents a condensed version of what one might see at any ballet. There's Weber's *Invitation to the Dance* and the *Dance of the Hours* from 'La Gioconda,' performed by ballet dancers, and then, as the climax, comes the 'modern' note—Stravinsky performed by elephants! Balanchine worked out the dance pattern and sent it to Stravinsky, with a request for exactly four minutes and fifteen seconds of music. It's immensely tricky music for a band; it is high in key and works in elaborate changes of rhythm. Each act in the circus has its own climax, and the ballet climax is unique."

During some eight months of the year, the big show goes on tour. Fourteen hundred performers, musicians, crew workers, and a fully equipped medical unit, together with animals, equipment, costumes, and scenic properties travel the country in ninety railroad cars, split up into four complete trains. The performers make their homes in the cars. During the remaining four months, the troupe is hard at work at the Ringling winter quarters at Sarasota, Florida. The crews have lodgings on the lot while the performers occupy houses in town. In winter, the wagons are painted, scenery is refreshed, new acts are broken in, and old routines are drilled. Practice goes on every day, all day. New acts are secured through scouts, sent out to "spot" material all over the world. When a new act appears with the big show, it is by invitation, issued on (Continued on Page 489)



The Famous Elephant Ballet for which Igor Stravinsky wrote the score.

Magic Metal

Romantic Traditions of the Bells

by

Karry Ellis

WHEN THE VAST STILL AIR between Heaven and Earth is suddenly made alive by the sound of reverberating chimes, it is then that there are set free phantoms, even monsters that play not with the imaginations of men. Bells, with their amazing versatility, have had an almost unbelievable influence on man, all down through the ages.

Historians tell us that Napoleon once said, "How often has the booming of the village bell broken off the most interesting conversations." Even the stern, iron-hearted William the Conqueror was often made to feel and weep by the sound of bells.

To-day a bell rouses us in the morning, usually all too early; a bell informs us our toast is ready; a bell announces a visitor before we can get away from the house; a telephone bell delays us still further. As we dash madly for the station, a bell at its crossing stops us before we can be killed. And it goes throughout the day. There is even an electric eye bell which records our fifteen seconds tardiness.

Bells have rung in historical events; they have colored romances, inspired architecture, given consolation, opened markets, announced guests, roused to danger and even struck terror in the hearts of the superstitious. They have summoned to war, welcomed the victor, pealed merrily at weddings, joyously announced the birth of heirs, rung out the old year and rung in the new. Bells have even twinkled on the ankles of pagan dancing girls and on the sacrificial robes of Levitical high priests.

One of the strangest things in the history of bells is the custom of baptizing and christening them after the manner of baptizing human beings. Yet this is done even to-day in Catholic countries. The bells thus consecrated become spiritual things, and cannot be rung without the consent of the church authorities.

A Curious Tradition

The Swiss, for instance, have a curious tradition, that all the baptized bells in Switzerland must be taken to Rome every year during Passion Week, and brought back in time to be rung on Easter Morning. And in the high reaches of the Alps, Swiss muleteers tie the clappers of their little bells at certain places on the mountain roads, lest the vibration bring down an avalanche of snow.



"ONE OF THE STRANGEST THINGS IN THE HISTORY OF BELLS

is the custom of baptizing and christening them after the manner of baptizing human beings." This baptised bell, the second oldest in America, is hung by twine-like straps, at the San Miguel Mission, San Miguel, California.

According to many legends, bells have refused to sound at times and on other occasions, have rung of their own accord. Countless stories have been told of bells which, when rung have pronounced voices and even sentences. At least bells have met special needs, such as the Storm Bell, the Gate Bell, the Harvest Bell, the Seeding Bell, the Gleaming Bell, the Fair Bell, the Oven Bell, and the Toochie Alarm Bell.

In Charleston, South Carolina, as late as 1851, two bells were rung very night, at eight and ten o'clock in summer and at seven and nine during the winter. The first bell was the signal for the young children to get to bed; at the second bell the "watch" for the night was set, and after that no servant might step outside his master's house without a special permit.

In the chapel of St. Fillans, in Scotland, there is said to be a very ancient oblong bell about a foot in height. In days gone by it was usually kept on a gravestone in the churchyard, and used in the technique of curing "mad" people. The sufferer was first dipped in the saint's pool, rites were performed over him and he was then bound with ropes and left to remain in the chapel overnight. Next morning, when the bell was placed on his head, lo! his wits returned! In case it were stolen, this bell would extricate itself from the thief's hands and promptly return home, all by without the effects of lightning.

In London (England) has long been called "The Ringing Isle" at the famous firm of Lloyd's, a "ringing" bell hangs in the rostrum and is sounded once a week. Ships have founded, or have been reported missing; its warning note brings to the "room" a silence that can almost be felt. Two strokes mean good news as, for instance, the arrival of an overdue vessel.

A favorite legend, found on many bells, reads this: "To the church, the living call, and to the grave do summon all." A bell dated 1604, located in Lincoln, England, carries this message, "I sweetly tolling men do call to taste meats that feed

the soul."

In addition to inscribed inscriptions, pet names were often given to many bells. The most familiar of these are Great Tom (Oxford, England), Big Ben (London), and Old Kate (Lincoln).

The "Black Bell" of St. Patrick is considered to be the oldest bell in Ireland, the people of Headford believing the bell be a gift from an angel to St. Patrick. It was originally of silver. And the "Bell of Blood," believed to be one of some fifty consecrated bells given to the churches of Connaught by St. Patrick, was used in administering oaths. When it was never let human hands nor did it ever touch the ground.

In the chapel of St. Fillans, in Scotland, there is said to be a very ancient oblong bell about a foot in height. In days gone by it was usually kept on a gravestone in the churchyard, and used in the technique of curing "mad" people. The sufferer was first dipped in the saint's pool, rites were performed over him and he was then bound with ropes and left to remain in the chapel overnight. Next morning, when the bell was placed on his head, lo! his wits returned! In case it were stolen, this bell would extricate itself from the thief's hands and promptly return home, all by without the effects of lightning.

The "Death Knell Bell" was rung when a person was really dead. It is still a common practice. Often times a large bell was rung three strokes for a male, two for a female, then tolled for one hour. Sometimes the age of the person who had died was also rung at the end of the death knell. The "Passing Bell" kept evil spirits in the air from molesting the bodies of people who had just died and from hindering the (Continued on Page 485)

ALTHOUGH MOST OF THE POPULAR musical programs continue on the air these days, information on their activities or plans cannot be obtained far enough in advance for presentation to our readers. As one radio official said recently to the writer, the majority of programs are working on a two-weeks schedule; even the artists to be heard three weeks in advance are not known. There are, of course, exceptions to the rule, but these are few. Such features as the Columbia Broadcasting Symphony and the NBC Summer Symphony, which in former times had their programs planned many weeks ahead, supply only the information to-day that their programs are scheduled to go on without telling what music is planned for performance beyond a week or two in advance.

The Columbia Broadcasting Symphony will continue its concerts during July with Howard Barlow conducting. The programs are still planned around music of the United Nations, with representative speakers from the particular countries being relied upon. Occasional instrumental soloists also are scheduled.

The uncertainty of radio schedules is borne home this month by the change of the NBC Summer Symphony programs from Tuesday to Saturday nights. In last month's copy it will be remembered we announced the conductors scheduled for Tuesday periods, which we had been previously told was the evening that the program would be heard. The change occurred suddenly during the latter part of May without any previous fanfare. Four concerts are planned this month by the NBC Symphony. The first broadcast, July 4, is to be a special Independence Day concert (the conductor was unannounced at the time of writing); on July 11, the orchestra will be under the direction of Alexander Bloch; and on July 18 and 25 the young Pittsburgh boy, Lorin Maazel—now in his twelfth year, will be the orchestra's leader. Lorin, whose talents first attracted the attention of the musical world at the New York World's Fair in 1939, it will be recalled, conducted the orchestra last summer.

The new Telephone Hour show, featuring a different celebrity each week, seems to have met with wide approval. Three American artists and two British musicians are scheduled to be heard on these Monday night shows during July (9:00 to 9:30 P.M., EWT—NBC-Red network). These are: Helen Traubel, soprano, on the sixth; the popular two-piano team, Ethel Bartlett and Rae Robertson, on the thirteenth; Grace Moore, soprano, on the twentieth; and Lawrence Tibbett, baritone, on the twenty-seventh. Donald Voorhees continues as conductor of the 57-piece symphony orchestra.

Among newcomers to radio this past year, Eileen Farrell, the twenty-two-year-old soprano, continues to gain in prestige through her recitals heard Tuesdays (3:30 to 4:00 P.M., EWT—Columbia network). In a relatively short time, Miss Farrell has established herself as a radio favorite. It was when she appeared as soloist on a CBS "Songs of

Radio Music Mitigates War's Alarms

by

Alfred Lindsay Morgan

début last fall impersonating Rossa Ponselle on a news drama broadcast.

The United States Navy Band, featuring instrumental music in the military manner, has two concerts on the air on Wednesdays. At 3:30 P.M., EWT, the band is heard in a half hour broadcast over the Columbia network, and from 6:00 to 6:25 P.M., EWT, it is heard in a program over the NBC-Red network.

The broadcast, Children Also Are People (heard Wednesdays from 4:15 to 5:00 P.M., EWT—Columbia network), although not specifically dealing with music, is, however, of such import that its planned activities deserve to be included here. This is the first in a series of talks in which the leading national organizations concerned with children and young people are presenting their programs for children in wartime. During July, these schedules will be conducted by religious groups: The Catholic Youth Organization will discuss primarily handwork they encourage children to do, products of which are utilized for men in service camps; the Protestant groups will be represented by the International Council of Religious Education, discussing a special program for boys and girls in industrial defense areas; and the Jewish Welfare Board will present their president, Frank Weil.

Great Moments in Music, featuring the highlights of popular operas, on Thursday evenings (Columbia network), is scheduled to continue through July. Jean Tennyson will continue in leading soprano roles. Scheduled to assist her are the tenor Jan Peerce and the baritone Robert Weede. All three of these artists have appeared in most of the operatic highlight programs of the past five months. Jan Peerce, the latest tenor acquisition to the Metropolitan Opera, has long been a radio favorite; previously we outlined how he began his singing career in night clubs and then became featured tenor soloist in the Radio City Music Hall broadcasts. What we did not know was the fact that it was actually at a testimonial party for the late Weber and Fields in 1932 where Peerce got his first start. Among those present was the fabulous S. L. "Rox" Rothafel, who immediately realized his extraordinary vocal gifts, and gave the young singer his first start at the Radio City Music Hall.

Robert Weede, American baritone of the Metropolitan Opera, won his spurs not only on the dramatic stage, but in (Continued on Page 496)



EILEEN FARRELL

Large Stocks of Records on Hand

by Peter Hugh Reed

OWING TO THE FACT that shellac has become a critical material highly valued in the record industry, the War Productions Board found it necessary to curtail the production of records in this country in mid-April. Since the record industry, according to the Encyclopedia Britannica, consumes sixty per cent of the output of the finest grade of shellac, it was not surprising that the WPB made this ruling. Shellac is of great value in insulating work; it is used on airplane motors, among other things, and for coating shells to prevent rust. Conditions in the Far East, and especially India, necessitated the conservation of the product on hand at this time. Shellac is found in its purified form of lac only on acacia trees in India. It is made by scale insects which attach themselves to the trees for feeding purposes.

There has been a lot of nonsense rumored as well as published about substitutes for shellac, but according to Frank J. Walker of RCA-Victor, no dependable substitute has yet been found. Vinylite, a synthetic product made by DuPont, among others, does not exist in sufficient quantities for the record industry. Furthermore, vinylite is produced under circumstances not far removed from the manufacture of Neoprene rubber. And since Neoprene rubber can be used in army trucks, and for other vital needs, it is logical that it would take precedence over vinylite in production.

Record buyers have no cause to lament the curtailment of musical discs at this time. In the past two years there have been far more recordings issued than music lovers could completely absorb. Undoubtedly, many have lists of records which they want, and now is the time to take these lists to one's dealer and think about procuring some of the works passed up in favor of the most familiar and famous ones. There are probably a lot of less well known works on the dealers' shelves which would repay investigation. Now is a fitting moment to go exploring the by-ways of music, to browse through the extensive catalogs of the American companies and to hunt out material



WILLIAM KINCAID

will delight all Haydn devotees.

Telmann: Suite in A minor (for flute and strings); The Philadelphia Orchestra, with William Kincaid, artist, direction of Eugene Ormandy, Victor set 880.

Rated in his time above Bach, Telemann (1681-1767) is undeservedly neglected to-day. The present work has been called akin to Bach's "Suite No. 2 in B minor," and although not quite the perfect product that the Bach work is, it is nonetheless a close runner-up. It is splendidly played by Messrs. Kincaid and Ormandy, and warmly recorded.

Corelli: Suite for Strings; The National Symphony Orchestra, conducted by Hans Kindler. Victor disc 11-811.

Corelli's music has been justly praised for its contrapuntal purity and its nobility. A worthy example of his art, this suite has long been in need of a modern recording. Particularly impressive is the restrained beauty of the *Sarabande*, while the *Giga* and *Badinerie* are fine examples of these early dance forms. Kindler does justice to the music.

Arensky: Variations on a Theme of Tchaikovsky, Op. 55; The Philadelphia Chamber String Sinfonietta, conducted by Fabien Sevitsky. Victor set 896.

The performance here does not compare with an earlier one made by Frank Black and the NBC String Symphony (Victor discs 12096/97 in set 380). The playing lacks essential resiliency and grace.

Benjamin: Overture to an Italian Comedy; The Chicago Symphony Orchestra, conducted by Frederick Stock. Victor disc 11-837.

Here is a melodious and lively composition by an Australian composer who has successfully written for the stage and films. Skillful craftsmanship and instrumental technique make much of melodic material which is more tuneful than distinctive. Stock gives the work a knowing performance, and Victor provides him with better reproduction than Columbia previously offered.

Bach: *Arr. Stokowski*: Toccata and Fugue in D minor, and Prelude in E flat major. The All-American Orchestra, direction of Leopold Stokowski. Columbia set X-219.

Although this is one of the best recordings and performances of the All-American Orchestra which Columbia has issued, it does not either in tonal quality or reproduction quite come up to the recordings the conductor previously made with the Philadelphia Orchestra.

Schubert: Quintet in C major, Op. 163; The Budapest Quartet with B. Heifetz, violincellist. Columbia set 497.

This is one of the most deeply felt works in all chamber music. In doubling the violincello, Schubert followed Boccherini's procedure, rather than Mozart's, who doubled the viola in his quintets. This work, completed in the last year of Schubert's life, is not only one of the most heartfelt compositions he wrote but also one of those in which he shows himself completely master of his technical resources. Two previous performances were unsatisfactory, (in one case (Columbia) because of the recording and in the other (Victor) because of the performance. The present rendition is in every way a wholly satisfying one.

Hanson: The Lame of Beowulf, Op. 25; The Eastern-Rochester Symphony Orchestra and Eastern School Choir, conducted by Howard Hanson. Victor set 889.

Hanson's choral writing is both significant and telling. The present work remains for us one of the most enduring and stirring contributions of his kind to American music. From the epic of the Norse King, Beowulf. (Continued on Page 484)

RECORDS

THE ETUDE

A RECORD DICTIONARY

A competent and comprehensive catalog, or rather a dictionary of records of twelve manufacturers, has been compiled by Irving Kolodin. We use the term, dictionary, because the author has striven to define each record as well as words can define music. The book is one of the most sensible of the kind that we have seen. One hundred and eighty-four composers are presented in alphabetical order. Two thousand works, "from Palestina to Prokofoff," are thus encompassed through five thousand recordings. An extension index makes the location of records a simple matter. The comments are excellent.

"A Guide to Recorded Music"
By: Irving Kolodin
Pages: 495
Price: \$3.00
Publisher: Doubleday, Doran and Co., Inc.

SCHNABEL'S PHILOSOPHY

A very telling little book by the famous virtuoso, Artur Schnabel, gives a new aspect of the mentality of this pianist who for three decades presented in Europe and America recitals of the greatest music, revealing profound thought and rich musical gifts.

Schnabel's thoughts while varied are in no sense cursory. It is fortunate to have preserved his valuable observations derived from a busy life



ARTUR SCHNABEL

sonality, the social interest, the inferiority feelings, the family influence and all sorts of factors which make up the normal as well as the abnormal child.

Two Brooklyn, New York, assistant school principals, have produced a very carefully worked out volume, discussing corrective treatment for unadjusted children, lazy, obstreperous, unsocial, failure-minded, discouraged and unhappy pupils who must be straightened out before anything successful in the way of teaching can be accomplished.

"Corrective Treatment for Unadjusted Children"
By: G. Goldberg and N. E. Shoobs
Pages: 238
Price: \$3.00
Publisher: Harper and Brothers

Rightly, only a relatively few people who "go in for music" are professionals. Most of us are amateurs. If you are an amateur, the fun is largely in being as fine an amateur as possible. It is surprising how proficient many of the busiest men and women become in their musical studies. Those who, year in and year out, make music study a part of their daily lives, are those who find the most happiness.

In a very comprehensive and practical book, "Music As a Hobby," Fred B. Barton has taken a leaf from Arnold Bennett's famous booklet, "How to Live on Twenty-four Hours a Day," and shown how even the busiest people can get "loads of fun" from music study. (Arnold Bennett, by the way, was an exceedingly good pianist.) We recommend this book very enthusiastically for its missionary value in helping teachers to build classes of adults. Lend it around and see if it does not bring you patients.

"Music As A Hobby"
Author: Fred B. Barton
Pages: 157
Price: \$2.00
Publisher: Harper & Brothers

PROBLEM PUPILS

Your reviewer has reluctantly come to the conclusion that teachers of music do not begin to give as much intensive study to general educational theory as they might. Teaching music is not merely the art of imparting musical knowledge, but also that of comprehending the per-

The Etude Music Lover's Bookshelf



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By B. Meredith Cadman

STEPHEN FOSTER AND HIS LITTLE DOG TRAY

This is another of the series of gift books for children by Opal Wheeler which have attracted very favorable attention. There are pen illustrations on every other page and the lovely Foster melodies are introduced in very simple form. The stories are presented in very simple direct fashion with a distinct appeal to children.

"Stephen Foster and His Little Dog Tray"
Author: Opal Wheeler
Pages: 170
Price: \$2.00
Publisher: E. P. Dutton & Co., Inc.

THE DIRECTOR'S PROBLEMS

Sylvan Donald Ward has created a very useful manual for directors, especially those engaged in high school work. The book has many illustrations and many notation examples. Each chapter is supplemented with long lists of correlative material.

"The Instrumental Director's Handbook"
Author: Sylvan Donald Ward
Pages: 95
Price: \$1.25
Publisher: Rubank, Inc.

BACH CHORALE TEXT

Henry S. Drinker, a distinguished Philadelphia attorney and accomplished musician, has for years taken a deep interest in the promotion of the works of Bach in America. His latest contribution is a fine translation of the Bach Chorale Texts in English with annotations showing the use of the melodies elsewhere by Bach in his vocal and organ works and a musical index to the melodies. The chorales, numbering over four hundred, represent many of the major achievements of Bach and have had a wide influence upon musical literature. Mr. Drinker's translations parallel the German text and therefore may be adapted syllable by syllable to the music as there is no music in this collection.

The book is privately published and distributed by The Association of American Colleges, 19 West 44th Street, New York City.

BOOKS

JULY, 1942

Simplified Clef Reading

By Maurits Kesner

THROUGH NUMEROUS EXPERIENCES both as a judge at music contests, and as a teacher, the meager knowledge of the clefs displayed by our young musicians has been forced upon me. There are so-called arrangements have been prepared in which the arranger simplified the alto and tenor clefs for strings and brasses by changing them into treble and bass clefs.

It is, of course, hardly possible to rearrange all the works by the masters. Therefore, since within the last few years nearly every high school, college and university—not to speak of municipalities—have good orchestras, there should be some means of showing the young musician a simplified method of clef reading. Such a method would be of value not only to instrumental music but also to choral music. It would benefit a choir organization, if they could read the music more frequently sung Bach chorals, where the clefs in which they were written instead of in their arrangements or adaptations in which they are read at the present.

The history of the clefs dates back to the middle ages. During the early eleventh century, a Benedictine monk, Guido d'Arezzo, invented a notation system which simplified musical reading. Before him a Flemish monk, Hubaid, had invented a system of writing music on a staff, not the staff of to-day but one of six lines. Guido d'Arezzo simplified this by using four lines and giving every line a color.

Since, at this time, all singing during the church service was done by men, or monks, the music was written in a suitable range for their voices. On the first line, a yellow one, middle C was located. The second line, which had no special meaning. On the third line, which was red, F was placed. The fourth line was also black. This method of writing can still be found in manuscripts of the middle ages. Soon these colored lines were discarded, and just the letters, C and F, were placed at the beginning of the staves. These staves ranged from three to eleven lines.

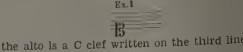
At the end of the 16th century it was definitely decided to use a staff of five lines for all secular music, although for church service the four lines continued to be used (Hugo Riemann). During the time of the famous composer, Palestrina (1525-1594), ten different clefs were used. These included contra-basso, bass, baritone, contratenor, tenor, alto, mezzosoprano, soprano, treble and high treble clefs. Every voice range had its own clef. With the advancement of instrumental music and the development of instrumental composition, the composers of instrumental works used the clefs which closely resembled the character of the voice. The bass clef was used for a bass-like instrument, the alto clef for a alto-like instrument, and so on. Of all the ten clefs only four are generally used at the present time, namely the treble, the alto, the tenor and the bass clefs.

At the present time the following instruments use the alto clef: trombone, viola and viola d'amore.

The tenor clef is used by the bassoon, trombone, violoncello and double bass.

Although the soprano clef is no longer used in the orchestra, some composers still use the soprano clef for choral music. The classical choral

music has always made use of the soprano clef. Although most text books tell the student that "the soprano clef is a C clef written on the first line."



and the tenor is a C clef written on the fourth line,



this does not make the matter much clearer to the average student. No mention is made of a relation between the treble, bass, alto, tenor and soprano clefs. This existing connection between the clefs is found in the note, middle C.

In the method which I have devised for clef teaching, music is written on eleven lines as follows:



On the fifth line of the eleven is the note C, our middle C. Only the organ, piano, harp, marimba xylophone, vibraphone and celesta use the two staves; all other instruments use only one staff, ledger lines being used to indicate notes above or below the staff.



Ex. 10	Treble and Bass Clefs	Treble Clef	Bass Clef	Alto Clef	Tenor Clef	Soprano Clef
C						
Usual two staff notation employed by piano, organ, harp, marimba, celesta, vibraphone, xylophone.	One staff notation used by violin, viola, piccolo, bassoon, viola, cello, bass.	One staff notation used by bassoon, viola, cello, bass.	One staff notation used by bassoon, viola, cello, bass.	One staff notation used by bassoon, viola, cello, bass.	One staff notation used by bassoon, viola, cello, bass.	One staff notation used by bassoon, viola, cello, bass.
English horn, baritone, bassoon, violoncello, bass.	French trumpet, clarinet, bassoon, viola, cello, bass.	Trombone, violoncello, bass.	Trombone, violoncello, bass.	Trombone, violoncello, bass.	Trombone, violoncello, bass.	Trombone, violoncello, bass.

The treble clef uses the upper five of the eleven lines, and on the first ledger line below the staff In all cases the sound of middle C is on the same pitch.

Don'ts in Stage Comportment

By Neil Boardman

DON'T EVEN THINK about your clothes. It is too late to do anything about them, once you have stepped onto the stage.

Don't go upon the stage carrying encumbrances, such as a flowing handkerchief or a pocketbook. Don't shout or raise your position.

Don't fail to show in your face that you are really glad to see your audience.

Don't grin like a Cheshire cat if the audience applauds.

Don't indulge in gestures while you sing, unless you have had extensive training in this. Better set your hands rest at your sides. Bad gestures make you look, as the actor says, "hammy." Women sometimes clasp their hands in front of them. This is all right, if you refrain from "pumping."

Don't forget to bow graciously when the audience applauds.

Don't forget to acknowledge the assistance of your accompanist.

Don't forget to walk directly to the piano, if you are a pianist, but always acknowledge the presence of your audience before sitting down.

Don't forget, at informal gatherings, not to "alibi." If you cannot play the piece well, or if you cannot sing because you have a cold, the audience will find it out soon enough.

Don't encourage coaxing. Either accept an invitation graciously or decline positively.

Don't recognize friends in the audience.

Don't sing to the entire group, as you would to a pile of cabbages. Pick out the leaders in the crowd and sing to them intimately, as though they were alone in the hall. This commands interest.

we find the note C, middle C, the sixth line of the eleven.

Ex. 5

The bass clef uses the lower five of the eleven, and on the first ledger line above the staff we find the note C, middle C the sixth line of the eleven.

Ex. 6

The fourth, fifth, sixth, seventh and eighth lines are used by the alto clef, and at its third line we find middle C.

Ex. 7

The third, fourth, fifth, sixth and seventh lines are used by the tenor clef. At its fourth line we find middle C.

Ex. 8

The soprano clef uses the sixth, seventh, eighth, ninth and tenth lines, with middle C at its first line.

Ex. 9

This chart simplifies and clarifies the relations of the clefs to each other and consequently makes the reading of music, as the composers have written it, a comparatively easy task.

SOMEONE HAS SAID that pedagogy, next to theology, is the most conservative thing in the world. When we see how slow piano teachers are to adopt the modern scale fingering, we might well wonder why theology should be placed first. Why is this fingering not more widely accepted? Perhaps many teachers think that the trouble necessary to relearn the fingering is not worth the advantage gained.

The learning of the new fingering is not nearly as complicated as is commonly believed. It is only the left hand fingering of four scales that has been changed: G, D, and A in the sharps, and F in the flats.

If we examine the new fingering for the left hand in the scales G, D and A, we find that it is the same in each of them; in fact, the left hand fingering for all the sharp scales is exactly the same. This makes the fingering identical with that of the right hand flat scale. (Just who discovered this fingering is not known. Charles Easchman-Dumar in his "Exercices techniques pour Piano" was probably the first to make it public.) In the sharps the left thumb is always on E and B, while in the flats the right thumb is always on F and C. Could anything be more simple? This fingering can be learned in a moment's glance at this example:

(R. H. fingering for flat scales)



(L.H. fingering for sharp scales)

We now have to learn only the left hand fingering of the scale in F, this is to start on F with the third finger and pass the fourth to E flat. Is there anything more complicated in all this?

Now, for the benefits to be derived by the change: the chief obstacles to a well played scale are passing the thumb under the hand and shifting the hand over the thumb. Thumpbassing is easiest when the thumb passes under from a black key to a white one, and the easiest hand shift is made over the thumb to a black key. By the use of the modern fingering this ideal condition is met in each of the scales. Of course it matters not which way the C scale is played since it contains no black keys.

It will be found, also, that this new fingering gives greater freedom when playing scales in thirds. It is sometimes said that the modern fingering is well enough for the left hand alone, but that the old fingering should be used when playing hands together.

On the contrary, I had occasion, in my youth, to play the *Concerto in A minor*, by Grieg, with an orchestra. At the end of this composition, as many of my readers probably know, there is a long scale passage that takes in the whole sweep of the keyboard—a D major run played by both hands. I did not have much velocity technique at the time and found it very difficult to get to the top note on schedule; invariably, the left hand lagged. I tried various fingerings and finally stumbled on to the fact of keeping my fourth finger on F-sharp. After that I had no trouble. Since, at that time, I knew nothing about the modern left hand fingering for the D major scale, I could not have been prejudiced. This seems ample proof that the new fingering is superior to the old when playing hands together, just as it is when playing them separately.

How did Mother Nature smile when she hears us calling this the modern fingering. She knew all about it countless ages before Johann Sebastian Bach began to experiment with keyboard fingering. Here is a most remarkable physi-

Sidelights on the Scale

by Orville A. Lindquist

The Modern Scale Fingering

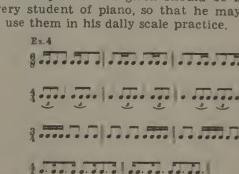
cal fact: While playing the B-flat scale ascending with the right hand, start from F-sharp in contrary motion with the left hand. See that the same fingering and the same order of keys are used in the left hand that are used in the right hand for playing the B-flat scale. In the example below, note that the D scale was played with the left hand, and with the modern fingering.



If you play the E-flat scale ascending with the right hand, and at the same time descend from C-sharp with the left, you, likewise, will find that you have played the A scale with its modern fingering in the left hand. This same physical relationship holds throughout all of the scales. If you play any scale with the right hand and, from the same relative position on the keyboard, follow, with the left hand, the same order in contrary motion, one hand will be playing a scale in flats, and the other one in sharps; and each will have the same number of accidentals and identical fingering. What better argument could be desired for adopting the modern scale fingering?

Thumpbassing and Handshifting

Since practically all runs in pieces are played in "twos," "threes," or "fours," it would be foolish not to use such rhythms in scale practice. The eleven rhythms here given should be known to every student of piano, so that he may be able to use them in his daily scale practice.



Scale Rhythms

Whether passing the thumb under the hand, or shifting the hand over the thumb, it is very important that the finger that precedes the thumb stroke should have a very prompt release. In all thumpbassings it is either the third or fourth finger that is so released, and, in the handshift, it is always the second finger.

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Since practically all runs in pieces are played in "twos," "threes," or "fours," it would be foolish not to use such rhythms in scale practice. The eleven rhythms here given should be known to every student of piano, so that he may be able to use them in his daily scale practice.

Ex. 53

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How to Facilitate the Acquisition of Technic

by Dr. James L. Mursell

Professor of Music, Teachers
College, Columbia University,
New York City

MOST PEOPLE take it for granted without much question that to acquire and maintain an executant musical technic is a time-consuming and very arduous undertaking. To some extent they are right. No great and delicate skill can ever be easily gained. Yet many of the obstacles to technical progress are entirely avoidable, and the rest not due to the student's self. They are created by a radically faulty and wasteful approach. By an application of known and established psychological principles it should be possible to reduce the labor needed to reach a given technical level by at least fifty per cent, and probably more.

This very thing has been done again and again in connection with other types of skill. We ordinarily find that in the teaching and learning of such skills, certain conventions of procedure have grown up. Often they are of long standing, and are backed by much experience. And they get results—after a fashion. But in every instance, when they are analyzed, they turn out to be extremely inefficient; and when they are drastically revised in light of our psychological knowledge, new striking advantages are gained. This, in brief, is the key idea behind scientific movement, which has registered a whole string of startling successes. But as yet it has hardly touched the pedagogy of music. The teaching of technic is still dominated by convention; and like most conventional pedagogy, it is highly inefficient. It is unreconstructed, although the experience and knowledge needed to improve it are at hand.

The essence of a psychologically sound approach to the problem of technic may be summed up in the following four propositions:

The Problem Analyzed

1. Ninety per cent of all technical practice should use accepted material, the very music which the student is intended to perform.

There is on the market a very large amount of so-called technical material. The models of the psychology of skill can only be admired at the docility and sheer lack of critical judgment with which it is accepted by musicians. There arises at once in his mind the obvious question: *What reason have we to believe this conventionally accepted material is really practical?* He knows full well how risky it is to assume that what is learned in one context can be used successfully in another. When he watches a learner working away at an exercise, a study, a scale, or a vocalize, he



JAMES L. MURSELL

thinks it more than likely that most of the learner's energies are really going to the mastery of that particular exercise, or study, or scale, or vocalize, rather than to the building up of a general facility which can be applied to any problem or to any situation. The mere fact that the material is isolated, pulled out of context, and formally presented, is quite enough enormously to reduce its practical value. This means that a large proportion of formal technical practice on abstract material is sheer waste of time.

This is the reason for recommending that ninety per cent of all technical practice use actual music. There is no question then as to the practicality of the problems. They are the problems one must solve in order to make the music

sound as it should. By all means concentrate upon them. By all means study them diligently, with intelligence and application. But if you pull them out of context, and set them up to be learned independently and with no relationship to a working setting, they become deeply altered, and much of the value of studying them is lost.

As to the remaining ten per cent of the time, most of it should be devoted to made-to-order exercises which pull out and highlight the technical problems when and as they arise in the music being learned. This is far more intelligent and effective than grinding away on standardized material in the general hope that something beneficial will happen. A made-to-order exercise should be just that. It should be devised on the spot by teacher and learner to meet a particular situation. This in itself promotes an analytic, intelligent, and thoughtful approach to technical problems, and helps to avoid that bare and bugbear of all practice—unthinking routine.

A Specific Goal

2. Ninety per cent of all technical practice should be geared specifically to the musical and expressive delivery of specific passages.

The first reason for this is the familiar and indubitable truth that efficiency in learning depends largely upon the learner always having in mind a specific short-term goal, a goal of which he is at all times explicitly aware, and which is set up in such a way that he can observe his own progress towards it. Routine practice with nothing save a vague general improvement in mind is almost certain to be inefficient. Suppose, then, that we isolate a given passage for examination for technical study. The desire to make a sound *as we wish it to sound*. Here is something tangible and clear-cut.

Moreover, the inexperienced learner in collaboration with his teacher, or the experienced learner working alone can be aware at every stage of his approximation towards his goal. The whole process is brought under conscious scrutiny and control. And two major advantages accrue. Technic develops far more rapidly and certainly than by routine repetition of formal material which may never transfer to the actual problems of musical performance, and which is wasteful because it lacks any convincing and palpable aim.

And a linkage is set up between musical and technical development, for the study of the expressive demands of music sets the technical goals, and technical study clarifies and makes specific the learner's awareness of these demands.

But there is something more. Any separation of technic from expression is a disastrous and distorting abstraction. A musical technic is not merely a standard repertoire of movements. It is an adaptation of movement to purpose. Two musicians presenting different "interpretations" of the same passage will exhibit differences in movement pattern—small, no doubt, but critically important. In other words, the technical problem is inextricably bound up with the expressive intent. So it is that a (*Continued on Page 494*)



Bridging the Voice

by
Crystal Waters

A GENUINELY ARTISTIC SINGER has complete use and control of his voice throughout its entire compass. A vocalist does not deserve to be called an artist who sings only the few notes that are within easy range. It demands good healthy effort to learn to produce musically those higher and lower tones that lie beyond his natural range.

A singer of art songs must have a range of more than two octaves, and such command of all its tones, from the lowest to the highest, that they flow as one voice without a break or an apparent change in quality.

What about your own voice? Are your highest sounds singable? Your lowest, musical? Or does the entire voice flow smoothly from tone to tone? Or does it suddenly flop from a large, robust quality to a weak, thin one? Or from a weak, thin quality to a strong, thick one? This happens to all of us at first.

The basis of the vigorous, robust quality of one's voice is the instinctive capacity to groan and grunt like other animals; and the basis for the weak, thin voice, the instinctive capacity to whine and sigh. Such sounds may seem totally unrelated to the glorious tones of a trained singer but in reality it is only when nature's way of producing tones is adopted that the voice has the opportunity to fulfill itself.

Growth of Vocal Muscles

One may think that the vigorous quality of the lowest sounds and the thin quality of the highest ones are too far apart ever to be united into one voice. It is the purpose of the exercises at the end of this article to bridge the two into one co-ordinated whole that will flow smoothly and evenly from the lowest to the middle tones, and from the middle tones to the highest ones.

Boys and girls alike, as early as seven years of age, seem to have two voices, in spite of the fact that there is just one pair of vocal bands. The two voices are strongly contrasted in the adult man. Other than his normal voice, he has what is called a "falsetto" voice, which has a high, thin, ready quality.

During the maturing years, from twelve to eighteen, the vocal muscles grow longer and thicker, more so in a boy than a girl, and the spaces of the throat become enlarged. As a result, the robust voice of the child gradually deepens into the mature voice of the adult, while the thin, high

thin one. As time goes on, if full self-expression is demanded of this voice, it will become shrill and edgy, or breathy and wheezy to the point of vanishing. Or perhaps a boy may use the large, robust voice only, thinking that the "falsetto" is too weak and thin to be of practical use. As time goes on, if full self-expression is demanded of this voice, it will become harsh and strained, especially on its top tones. Both these voices must be discovered and developed, and in spite of flops and "breaks" during the construction period, the two must be bridged into one voice that rings out with the sweetness of the upper voice and the sonority and vitality of the lower.

Bridging the voice demands the systematic procedure that parallels constructing a suspension bridge. An engineer builds two piers at either end of his proposed bridge. Then when cables are swung from one end to the other, the piers share the support of the entire passage. Each pier provides practically all the strength at its own end, and strength in ever diminishing quantities to the far end, where it practically ceases. The passage is made secure and permanent by the overlapping of the strength provided by the two piers, one increasing its support as the other decreases it.

For a singer, the two piers are the two voices as separate entities, the thin one at the high end of the range and the robust one at the low end. They should be built independent of each other. Practice each voice a little every day, and let it be the aim to produce clear, pure vibrations for each quality sound.

Some vocalists call these two qualities the "chest" voice and the "head" voice, but the truth is that both are vibrated by the same pair of vocal muscles. Thick edges vibrate to produce robust voice, and thin edges, to produce thin voice, like the thick and thin strings that vibrate to produce the low and high tones of a stringed instrument.

As you have no direct control of the vocal muscles, to produce these (*Continued on Page 482*)

VOICE

Charles-Marie Widor Teacher of Composition

by Evangeline Lehman

Mus. Doc.

Well-Known American Composer-Author

Miss Lehman had the good fortune to know Widor personally in Paris. The master was a great admirer of her compositions. Following the first performance of Miss Lehman's oratorio, "Sainte Thérèse of the Child Jesus" in Paris, Widor remarked, "She is as musical as music itself." Afterwards, at Fontainebleau, Widor personally presented to Miss Lehman the medal of the Ministry of Foreign Affairs, decorating her for her outstanding work accomplished on French soil.—EDITORIAL NOTE.

AMONG MUSICIANS and the general public alike, Charles-Marie Widor is primarily known as the author of the organ symphonies which constitute a monument comparable only to those erected before by J. S. Bach and Ossian. His "Toccata," in particular, has become a "war horse" for all aspiring or accomplished organists. Besides this, he has hardly any form of music that Widor did not attempt with success, from sonata to opera, from lied to ballet. But to those who were fortunate enough to come under his guidance, he will also be remembered as one of the most inspiring teachers of composition.

For a number of years Widor taught at the Conservatoire National de Paris and led many young French composers to the supreme award of the Prix de Rome. Notable among those are Gabriel Dupont, that rare genius who has a premature death by tuberculosis at the age of thirty-six, and Marcel Dupré, the now world famed successor of Widor at the console of the organ at Saint Sulpice in Paris. Later on, when he devoted much of his activities to the promotion of the American Conservatory of Fontainebleau, he took great interest in the musical development on this side of the ocean, and occasions were not few when young American writers found themselves helped and stimulated by his enlightening comments or remarks.

Teaching composition is by no means an easy matter. If the teacher is himself a composer, he must make abstraction of his personality in order not to let it influence his judgment on the production of others whose nature may be radically different from his own. He must appreciate at their just merit the points which are obviously good and of standard value in the essays submitted. He must criticize technically all evident mistakes corresponding to wrong orthography or syntax in the literary field. Still, he has to discriminate between clumsy errors and wilful break-



WIDOR AT THE GREAT ORGAN AT ST. SULPICE
Widor was organist at St. Sulpice, in Paris, from 1889 to 1934—sixty-five years! At his right in this picture is his life-long friend and confidant, Prof. L. Philipp, and on Philipp's right is Marcel Dupré, Widor's successor at St. Sulpice.

THE ETUDE

therefore be a well-balanced science, a psychologist, as imparted through a kindly adviser, and last but not least, a diplomat. Charles-Marie Widor answered every one of these qualifications.

Now it may be asked if Widor had any particular method, any personal system in teaching composition. Apparently not. Instead, he directed each student according to individual aptitudes. Once as Isidor Philipp was being questioned upon what his method was, he answered candidly, "But I have none. There is no 'Philippe method.' I only teach—piano!" Widor likewise might have answered that he "just taught composition." Nevertheless it is interesting to draw a sketch of the principles upon which he relied for his instruction; and these ought to prove illuminating to anyone engaged upon a creative career.

The Elements of Great Music

Whatever its nationality and whether originally invented or based upon the folklore, music, if we analyze it in its constituent elements, is made up of a general combination of capital factors: melody, rhythm, harmony, counterpoint. If we add proportion and architecture, coloring and sensitiveness, and power of modeling the inspiration according to the subject treated, we have a fair summing up of the requisites needed to achieve a permanent work, a work which is built to last.

"Musical history shows us that the great masters possessed these qualities in a superlative degree," Widor said. "It was owing to these qualities that they wrote in a way that defies time, that causes their works to stand up like a rock of the ages." He also claimed emphatically that no music can be permanent if a proper balance does not exist between those various constituent elements.

"What, for instance, has been preserved and will always preserve the names of Rameau, Bach, Mozart, Beethoven, (Continued on Page 484)

ing of the rules for the purpose of achieving certain particular effects. Finally, he must, at all times, try to transport his own reactions into an atmosphere similar to that which inspired the author. A successful teacher of composition must

The Unheard Postlude

by Edward J. Plank

YES, THE SEEMINGLY UNNOTICED and unheard postlude also merits careful consideration. The organist would become very conspicuous if he played no postlude. Even if the postlude is too short, there is a marked void. While this music is an integral part of the service, perhaps it should not be so loud as to make greetings between pastor and departing worshippers impossible.

The organist can seriously mar the atmosphere created by the sermon by using the wrong kind of postlude. Musical and spiritual judgment should be exercised in selecting the appropriate music to follow the sermon. Moreover, it is possible to carry out the theme of the service in the postlude. For example: A simple gospel hymn would be the proper selection to follow an evangelistic sermon. It might even be best to repeat the last hymn sung by the congregation. A brilliant, technical organ number would actually ruin a simple gospel message. Then, on the other hand, a phlegmatic postlude would be an anticlimax to an imposing service devoted to pomp and ceremony. How, suitable. *The Hallelujah Chorus* would be to follow a jubilant Easter message. The Bliss anthem arrangement could be played if desired. It is also a fitting climax to Christmas festivities. A similar number is the *Amen Chorus* from "Judas Maccabaeus," by Handel-Batiste.

Once in a while the organist has to change postludes during the benediction. Not knowing the nature of the sermon, he may find that he has chosen the wrong type of postlude. At such a time a hymn is usually the best substitute.

Any old march will not do. Do not march the people out of the church with a driving rhythmic march. Give them a chance to carry away the message. Seldom is a military march in order. If the postlude is too "military" it may become dignified by a slower and more sedate tempo.

A certain organist always gives the audience musical fireworks for the postlude. There are times when an organ *sorite* is effective. There is a time and place for any type of postlude ranging from a *solennelle marche* to an exultant *pean*. The organist's good taste must decide which is the correct kind.

To indicate the different types of postludes the following categories are suggested:

Various Classifications

1. The ordinary postlude. These are often marginal in character. Organists and church pianists need reams of these general recessions.

2. The recital type. Brilliant recital numbers demanding any degree of professional ability make excellent postludes. This includes solos that are not ecclesiastical enough to use otherwise during the church service. Rapid movements from organ sonatas and many Bach Preludes and Fugues fall into this classification. Also pieces entitled *Toccata*, *Fantasy*, *Fanfare*, *Canon*, *Minuet*, and *Intermezzo*.

3. The hymn type. There is a wide range of material available in this category, suitable to conclude somber, serious, devotional, or prayer

3. The hymn type. There is a wide range of material available in this category, suitable to conclude somber, serious, devotional, or prayer

cluded in this division. The *Bridal Song*, from "The Rustic Wedding Symphony," by Goldmark-Westbrook, and the *Finale* to the "Third Symphony" by Mendelssohn-Rogers are good illustrations. In the realm of original organ literature the Widor "Organ Symphonies" stand supreme. Some selections from the opera sound symphonic on the organ as does *March on a theme from Faust* by Gounod-Roberts. From the liturgy of the Mass the elevating *Gloria in Excelsis* from Mozart's "Twelfth Mass" sounds symphonic as well as pontifical.

6. Miscellany. Here belong those interchangeable numbers labeled "Prelude" and "Offertoire" which seem much more like postludes. Many

"Grand Chœurs" also make better postludes than preludes. For a special treat to the man in the pew, work up a piano and organ duet every now and then. Occasionally give him something familiar, like the *Grand March* from "Aida" and the *March* from "Tannhäuser," the *March of the Priests* from "Athalia" by Mendelssohn, and *Pomp and Circumstance* by Elgar.

Variety in postludes is just as possible and important as it is in preludes and offertories.

The following postludes have been found highly successful by practical organists:

Title	Composer
Choral Postlude	W. D. Armstrong
Chromatic Choral	W. D. Armstrong
Hymn of Faith	W. D. Armstrong
Postludium	W. D. Armstrong

CLAUDE COCI At the console of the organ in the Cadet Chapel at the United States Military Academy in West Point.

Festival March	W. D. Armstrong
March in F	G. W. Armstrong
March in E	R. Barrett
Hallelujah Chorus. From the "Mount of Olives".....	L. van Beethoven
In Remembrance	F. von Blon
Calm as the Night	C. Bohm
Adoration	F. Borowski
Pièce Romantique	C. Chamainade
Postlude. Polonaise Militaire, Op. 40, No. 1	F. Chopin
Processional March	S. Clark
Triumphal March. From "Naaman"	M. Costa
Grand Chorus in A minor	J. G. Cummings
Pean in D major	J. Dickson
An Evening Benediction	R. Diggle
March Melodique	R. Diggle
A Song of Thanksgiving	J. F. Frislynger
Song of Joy	J. L. Galbraith
Allegro Pomposo	J. L. Galbraith
Postlude in A	C. Harrill
Grand Chœur	C. Harrill
Postlude	C. Harris
Short Prelude	H. P. Hopkins
Christmas Postlude	E. S. Hosmer
Postlude in G	E. S. Hosmer
Festive Postlude in C	C. Kohlmann
Days of Sunshine	E. Kronek
Grand Chœur in C	R. Maitland
A Joyous Postlude	Cyrus S. Mallard

(Continued on Page 484)

ORGAN

JULY, 1942

Music and Study

JAN RAY, San Francisco soloist and teacher of voice, began her musical education in Australia as a pupil and protégé of Madam Melba. Later she studied on the Continent and had achieved success in leading European cities before coming to the United States. She finally settled in San Francisco where she became prominent in concert and radio circles.

Because of the spiritual quality of her powerful well-controlled voice she has performed regularly as a church soloist. Something of a record was made by her unbroken fifteen years with First Church of Christ, Scientist, in Mill Valley, for she made the semi-weekly trip before the advent of the Golden Gate Bridge without a lapse. She resigned to become soloist of Eighth Church, in San Francisco.

It is that same spiritual appeal which makes her contralto voice especially desirable for funeral singing. While she is the regular singer for one of the oldest funeral directors in San Francisco, she has sung in every funeral parlor in that city.

"The field that offers real opportunities yet has scarcely been touched," she explained. Her self-assured personality and distinct enunciation mark her English origin. Her British master-of-factness rids any possible morbidity of her position. "I guess fear keeps people away from it. I went very unwillingly the first time."

"How did you happen to sing at your first service?"

"A minister who was to officiate at a funeral was asked to bring a singer, and he knew of my work. After that service the same company had me sing several times again, until they engaged me."

It was not the simple. This company had been long searching for the right singer, and they were impressed with Miss Ray's rich voice and her ability to soften it without sacrificing that richness. They liked her purity of diction, her poise and calmness. Her contract to do this type of work came only after they were convinced that their search was ended. That occurred four years ago, and the arrangement has been a happy one for both.

An Irregular Schedule

During this time Miss Ray has sung a funeral on an average of once or twice a week. "You never know how often you'll be called," she said. "One day I had four funerals in succession with four different clergymen."

"No doubt experience has helped overcome obstacles."

The only problem was to get rid of heaviness and of being depressed by the tragic scenes sometimes enacted. At first I thought I could not do my best and never could have kept on as a regular singer if I had not learned to see the healing side of the work. I was there as a messenger—to

An Unusual Opportunity for Singers

by

Augusta Leinard



JOAN RAY

comfort, through my songs, those left behind. This realization helped me and to-day I really love the work.

The funeral singer must cultivate poise and peace of mind. This is especially important where a funeral takes place in the family home, at the funeral chapel the soloist is unseen, but in the home she is in close contact with the mourners. Sometimes the crowd is so great that it is necessary to stand in the kitchen to sing. It isn't easy. If you can keep calm under such conditions you've passed one test."

"Does a singer change her technique for funeral singing?"

"No, except to keep her voice subdued. Both organist and soloist must remember constantly that they are not rendering a solo but trying to give comfort. Never should they sing *fortissimo*."

"How does one get into this field?"

"A good way is to make an application. You will then get an audition, and if it is satisfactory, you'll probably get a chance to substitute when a soloist cannot come. If you meet the requirements you'll be called again."

"What are the requirements?"

"Funeral directors look for a soft mellow voice. The three important points are: a velvet tone well produced, *pianissimo* work, and good diction. They're extremely particular about diction."

The Importance of Diction

We remarked that her diction left nothing to be desired.

"That would be natural after studying for five years under Melba," she answered smiling reminiscently. "She drilled me on diction for weeks before giving me any vocal study. I began to despair of ever getting voice. But that hard work has been well repaid."

"Who selects the songs for a funeral service?"

"When arrangements are being made for a service, and music is desired, the funeral director submits a list of songs to the patron, who may make a selection or request something of his own choice."

"It is customary to sing two selections, a sacred song and a hymn. The numbers on the list most consistently used are James Whitcomb Riley's *Prayer Perfect*, *Beautiful Isle of Somewhere*, and Dvorak's *Gone Home*. Of the sacred songs one old, universally loved hymn is included, such as *Lead Kindly Light*, *Aide With Me In The Garden*, *The Christian's Good Night*, or *Still, Still With*.

One song especially fitting for Masonic funerals is *The City That Lies Forward*. At Serbian and Greek Orthodox funerals, an Ave Maria and most often the hymn *Lead, Kindly Light* are used.

"Catholics have a Service of the Rosary (not a mass, which takes place in the church). In shop talk a soloist will say, 'I'm going to sing a Rosary.' An Ave Maria, either Schubert's or Gounod's, is always used and several hymns of which two contain the name Jesus are often requested. The two most used are, *Safe In The Arms Of Jesus*, and *Asleep In Jesus*. My Rosary and Lead, Kindly Light are favorites for Catholic funerals."

Strange Requests

"During the Christmas Season *Silent Night* is used at almost every funeral and the two others most in demand are: *Oh Little Town Of Bethlehem* and *Adeste Fideles*.

"Song requests include swing tunes and fox-trots, favorites of the departed. These are turned into ballads, and, when necessary, all personal pronouns in the text are changed."

"Some of the popular ballads most often requested include *When I Grow Too Old To Dream*, *My Wild Irish Rose*. (Continued on Page 482)



VIRGIL THOMSON

What Shall Band Music Be?

by

Virgil Thomson

Noted American Composer

EDITOR'S NOTE: To our many readers we present two interesting and informative viewpoints on band music and the place of the band in our present musical picture. The first published in this issue is a copy of an article in the New York Herald-Tribune criticizing the programs of the Goldman Band in New York. The second to be published next month is Dr. Goldman's very able reply. We feel certain that the viewpoints of the distinguished music critic, Mr. Virgil Thomson and of the noted band conductor, Dr. Edwin Franko Goldman, which will be presented in the next issue of *The Etude*, will prove most valuable to our readers. The editor wishes to encourage music critics to give greater attention to band programs and band music and to offer constructive criticism as frequently as possible. It is from this association and with such information as contained in Dr. Goldman's letter, that music critics will become more familiar with the band's place in the musical world. It is only through such association that a common understanding can be reached by critics, band audiences and conductors. The material is reprinted by permission of Mr. Thomson and Dr. Goldman.—WILLIAM D. REVELL

to play for this avid and absorptive public all of that organization's best and most characteristic literature. We do not put up with string quartets playing transcription of piano music nor with ornithologists who insist on playing Wagner. Why military bands should fill up nine-tenths of their programs with versions of symphonic stuff I do not know.

I know, of course, that the library of original band music is not awfully large. It consists chiefly of marches, though these constitute in themselves a unique library. There are also a certain number of "characteristic" or "genre" pieces by band-masters, most of which are too cute for current tastes. There is also the further and much larger question of what we call "popular" music. Such music must naturally be performed in "arrangements"; but since it is never found anywhere except in arrangements, it is legitimate to consider all arrangements of it as equally appropriate to the instruments for which they are made. Such compositions frequently contain, indeed, writing for wind ensemble that is in every way idiomatic, sonorous and satisfactory.

Distinguishing Arrangements from Transcriptions

I am not protesting against the use of arrangements, in so far as that term means free versions of familiar melodies. I protest against the abuse of transcriptions, by which I mean the translation to other instrumental media of works that are both satisfactory and easily available in their correct form. The fad for orchestral transcriptions of organ music and other eighteenth-century matter is so far a harmless one; it serves

chiefly to prove the classical culture of conductors and of modernist composers. It does not yet occupy the major part of our orchestral programs. Band programs are nowadays almost wholly occupied with transcriptions of orchestral music. To their detriment, I think.

One can forgive band leaders for playing the "Lucia di Lammermoor" *Sczettet* and the overture to "William Tell." The snobbery which has eliminated these admirable works and others like them from the programs of our two-dollar concerts has left us no place to hear them save on the Mall. I fear rather that any extension of symphonic snobbery to these frankly popular circumstances may end by eliminating from our lives altogether the repertoires of popular "classics" and "semi-classics" that gave to band concerts formerly such charm and such power of sentimental appeal.

Wagner Sounds Fine on the Mall

Among popular "classics" or among the "semi-classics," if you prefer that it is pleasant to hear at band concerts I place all selections from the works of Richard Wagner. Not that these works are unavailable at the opera. It is rather that many familiar passages from them, having long ago extracted themselves like nut meats from their theatrical context, lead to-day as independent an existence as that of any Italian overture or air. They are constantly being played (slightly transformed) at orchestral as well as at band concerts. I find the band versions rather more satisfactory, on the whole. The absence of violins removes that juicy-tritzy quality I find so corny in the orchestral versions. It is less bothersome in the theater than in a concert because there are usually fewer strings and because the placement of the brass instruments throws these last into still further relief. In the versions for military band every—(Continued on Page 489)

BAND and ORCHESTRA
Edited by William D. Revell

Music and Study

A Round Tablers' Forum

Once again I apologize to those of you whose serious, important questions we did not receive here. If you have not received a reply, it is for one of these reasons: 1. Your question has not enough general interest to warrant publication; 2. It concerns matters outside the function of this page, as, for instance, the analysis of a musical composition; 3. Your question like it has recently been answered; 4. It concerns controversial subjects, such as specific methods, or "schools," which prohibit its use because individual comparisons might cause resentment; 5. The question is outside my field—or (shame! shame!) I can't answer it.

Usually No. 5 is at the root of the trouble. So, you'll just have to be patient and bear with me!

Very often I wish The Etude were published weekly instead of monthly, for it seems so long between Round Table chats. Indeed, I am sometimes tempted to hold up our long-suffering Editor for two pages instead of one. Why? Because Round Tablers send in so many fascinating questions that I am often tempted at not being able to use them in our necessarily limited space. Only once in awhile can I devote the page to those stimulating observations from thoughtful readers. As Round Tabler No. 5 do not consider it wise to monopolize that space and I try hard to avoid pontificating on matters pianistic and pedagogic. So this month you'll do the talking!

Teacher's Tribute

W.A.L. ("Texas") has the floor: "Do you know what I consider one of the best tributes a teacher can receive from a student? It is when a student says, 'I certainly enjoy my work with you because you show me so many interesting ways to practice my technical pieces. Shows that I've really tried to be intelligent in my approach, don't you think?'



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Problem Solved

O.J.'s (New York) despairing problem of the girl who claimed that nothing in her life was good has come to a happy ending. And not only because of my belated attempts to devise a solution for "A Hopeless Case" (February 1942), but by reason of O.J.'s clever strategy. Here's what she says: "Well, what do you know? I'm getting along! I'm developing into a very good student. She is studying the eyes out of her head! She has come to life, has had an awakening. She told me that when she was young her schoolmates treated her horribly, and she was obliged to defend herself. Now she is growing up with that awful wooden manner. Her smile! It is when a child is conditioned this way in early youth! But now she has come out of herself, and is a very sweet and trusting little person. Do you know what I mean? I mean she is a good, solid, sincere girl with the utmost confidence. Listen to her words: 'The adult begins to realize his own potential and something more than ambition. Aspiration has always overwhelmed me before. At twenty-five I resolved to educate myself; at thirty-two there came to me a hunger and longing—the desire to express myself musically. Would it be possible for one of my age to take up music and to do anything with it? I only resolved to begin, but also determined not to turn back. But there were enemies arrayed against me that I could not hope to overcome. The enemies were those dumb old fingers, teeth; and to this day I have been unable to struggle through grade four. So I turned to stringing efforts to theory and composition, and now some of my pieces have been published in three of the best music periodicals.'

"I had a difficult time getting rhythm into her, but she's got it now . . . and she can hardly wait until she can play a passage as smoothly as possible. So I told her not to make herself ridiculous—did she ever hear me say that running before you can even walk? Whew, if you knew what patience I've had to employ with that girl!"

"Bravo, for H.B.! And don't anyone ever dare to repeat again that study old lingo. I'm too old to study old lingo."

A Full-Time Job

And here is J.M.H. (Virginia), who fears us but loves us. Recitation of her activities: She teaches piano lessons a week, directs a volunteer choir, practices piano, takes voice lessons, practices two-piano music with a team-mate, plays for church services and revival services, sees that

Conducted Monthly
By
Dr. Guy Maier
Nated Pianist
and Music Educator

Trios

B.L.B. ("Indiana") gets off this chest: "In my opinion the practice of playing trios (three persons) on one keyboard is harmful. No matter how small the pupils may be, there is sure to be crowding, confusion and tension on the part of one or all the players. A great deal of time is spent putting the piano in and it seems to have found favor with some teachers. Incidentally, where does your 'floating elbow' come in while playing in this cramped position? I like that slogan, Floating Elbow, very much."

"To wrap it up, I want to say that I do not consider it wise to monopolize that space and I try hard to avoid pontificating on matters pianistic and pedagogic.

Such a record would certainly be an opener to all concerned.

A Warning

Round Tablers are warned to watch their state and city legislators so that no vicious licensing plan for amateur teachers will not be imposed on them. Quite recently the city has had a bad scare. Only by swift cooperation did the piano teachers was the situation saved. Music teachers must learn to pull together or they will be victimized by all sorts of crack-brained schemes. The merits of requiring music teachers to be examined for state certification are not well known but sufficiently alived, but you should know both sides of the question before you weekly accept what a few politicians dish out to you. For the good of all, I'll print in a forthcoming Etude some of the disadvantages of the compulsory licensing system. They are indeed formidable—as this one state discovered just in the nick of time.

Only the other day the high calling of music was put in its proper place at the City Hall of one of our most enlightened towns by the clerk who announced that a hearing was being called "to consider the status of dealers and manufacturers of Teachers' Tools." The teachers present had a good laugh, then rolled their sleeves, saluted into the scrapple (no pun intended!) and won their point. Result, no ten-dollar license for the city fathers from music teachers, and a lot more respect for our profession. So, be on your guard, won't you?

her husband gets enough to eat, and runs around in all sorts of civic and defense activities. Makes most of us feel ashamed of ourselves! Especially those who can't find time to practice or study, who feel quite satisfied to go on from year to year teaching the same old music in the same old way, never learning a new piece or even keeping up with old ones and cutting the ruts deeper and deeper.

J.M.H. has put into practice the kind of teaching program I have long advocated. "Every student," she says, "has one private forty-five minute lesson weekly and one hour class lesson composed of four people. The class group has theory, recitation, and singing. We practice a half hour, then a half hour of technic. Each pupil has a definite assignment to play. Each wants to excel, and all practice harder to do so. The plan is working like a charm."

To us all know, class work adds considerably to our burdens, for it burns up concentration and vitality at a terrific rate. But it produces results—and how!



FRANCIS DRAKE BALLARD

Violin Collecting for the Amateur

A Therapeutic Balm for "Nerves"

by **Francis Drake Ballard**

DURING TIMES OF STRESS, either personal or national, a part-time hobby builds morale, and with millions already in the ranks of amateur collectors of this and that, the hobby of violin collecting for the amateur can furnish a fascinating "release" or "escape," albeit a temporary one.

Because large scale professional violin collect-

ing is practical only for those with a great deal of money, it might be well to point out how an amateur collector with a small amount to invest, and with the perseverance necessary to learn the rudiments of violin evaluation, can create an absorbing hobby—and, perchance, make some money with which to buy War Savings Bonds!

The writer started amateur violin collecting two years ago, strictly for fun. To my astonishment, I might even say to my embarrassment, I made a substantial sum of money, simply by the process of passing on to other collectors and players my "finds," at a fraction of their worth.

Obviously, judging the value of violins falls into two general classes, (1) judging average value instruments and (2) knowing how to pick the masterpieces. The amateur need only concern himself with the first class, which is, roughly, judging violins worth from five dollars to five hundred dollars. It is not impossible to acquire this knowledge, and also the judgment necessary to spot worthless instruments as against those with an approximate value of from fifty to five hundred dollars.

The would-be collector should at once accept

the fact that judging fine violins in the "old



PETRUS GUARNERIUS MODEL

knowledge of the violin except how to play it in an amateur fashion, I was casting about for a hobby and decided to take lessons in order to become more proficient as a performer.

Seeking Hidden Treasures

But once I set out combing the old violin market for a fifty dollar violin (my price limit) the fascination for judging violins became so great, that the hobby never ceased.

There is nothing more appealing than seeking hidden treasures. Collecting old violins, of course, falls exactly into this class, and one successful "find" pays for any number of mistakes!

After all, a playable violin is worth something, so there is little chance (Continued on Page 486)

Pay for Memorizing

1. Will you give me your opinion as to the advisability of starting small beginners in the study of music? There is no advantage in it, but so many of the newer instruction books are planned that way that if I am going to find a good old fashioned violin, I will have to go slowly in the matter of clefs.

2. What can we small town teachers do in competition with one who says his pupils are better than all others? At the rate of one page, every child is paid to memorize the notes, and the teacher is paid to teach him, and we who are trying conscientiously to teach our children to love music

(Continued on Page 482)

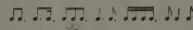
VIOLIN

Edited by Robert Brains

What Are the Seven Rhythms?

Q. Will you please explain the seven rhythms?—M. W.

A. There are no "seven rhythms" composed by Bach or Beethoven and my guess is that the term is used in some system of piano study or possibly in some set of school music books. Probably the scheme to which you refer would include the following commonly used rhythmic figures:



Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken,
Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary



But in compound measures, such as six-eight, nine-eight, twelve-eight, and so on, the notation and the musical effects are quite different from those with the modern composer using all sorts of new rhythmic devices and all sorts of combinations of old ones, it becomes increasingly difficult to standardize or even to systematize rhythmic signs. I answer to your question, a frank, "I don't know." Perhaps some of our readers will be able to tell us where the phrase "the seven rhythms" is used and what it means.

On Schnabel's Edition of Beethoven Sonatas

Q. At present I am using Schnabel's edition of Beethoven's "Sonata Op. 28," and at times I find that the choice of tempo, such as Measure 48, are fitting, and other times I feel that a stricter tempo would be better. What is your opinion on this matter?—F. D. N.

A. I also live in expectation of the Roman numerals which appear above the staff.

3. What about repeat signs in this sonata?

4. Can you supply the names of some meritorious concertos that are not too old and playing to date that is something within the last fifty years?

5. What do you think of Czernyuvod-Tedesco's "Second Concerto"? H. S.

A. 1. Mr. Schnabel stands very high as an interpreter of Beethoven. I would hesitate to say that any of his recordings are wrong. We may think that he is not justified in using a certain retard, for instance, but we may not know of the various little spots that he has hurried a trifle and which are in balance. Of this we are sure. When the end of a retard, accelerando, or change of tempo that, to you, does not seem right, are you justified to play it your own way. Sometimes you will be wrong and often added experience will cause you to change your mind. That time being when you should play as you feel.

2. I think only Mr. Schnabel could answer this question. There are many markings in his edition that seem to have nothing to do with the composition. I once wrote the editor, Simon and Schuster, about this. They answered that there were many such marks in original manuscripts that should have been left out in the complete edition.

3. I wouldn't hesitate to omit the first repeat in any of the sonatas of Beethoven if you do. I think the short repeats should be used.

4. An easy and very brilliant concerto is the one in A minor by Godard. Both of MacDowell's concertos are lovely. One is in A minor and the other in D minor. If you don't know the latter you have a wonderful treat in store. Francis' "Variations Symphoniques" is a good concert number. The Concerto in B-flat minor, by Xavier Schurwenka, is fine and very effective.

5. I am not acquainted with it.

A considerable amount of music is written in two-two, three-two, and four-two, and you must get accustomed to using the half note as a beat note.

Cadences, Scales, and Bach

Q. 1. What is the importance of cadences in determining the form of a composition?

2. Relate the tonic, subdominant, and dominant seventh chords in the keys of C, G, and F.

3. In a test this question was asked: "To complete the view of the development of scales, we must know the forms of pentatonic scales." What is what is included in this question?

4. After using Charles Vincent's *Book 1* and *II* with pre-high school students, I asked this same question. I answered this question to that issue of the *Bach Etude*.

5. I presume that you are referring to Charles Vincent's edition of "The Little Book of Magdalene Bach" for piano. Because of the difference in the amount of material which various students can

cover in a year, it is impossible to give you a definite outline, but I believe you will find the following list helpful. The items are arranged in approximate order of difficulty:

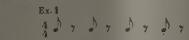
"Bach Album for the Intermediate Grade" edited by Allen Spence; "Little Preludes and Fugues"; "Bach-Album," edited by Sara Heinz; "Two- and Three-Part Inventions"; "The Well Tempered Clavichord"; and "The English and French Suites."

"The Short Compositions of Bach," edited by Print, is also a splendid volume. It ranges from moderately easy to difficult compositions. Included in this large volume are all the "Little Preludes" and the "Two-Part Inventions" as well as many movements from various suites.

In addition to giving your piano students training in playing Bach you will, of course, give them compositions of many other composers. To concentrate entirely on one style is much too narrow for high school students.

Many Questions—and Some Answers

Q. 1. What methods are used in playing chords, octaves, and single notes *staccato*? J. J. S.



In a *staccato* stroke:

2. How are the various strokes attacks arranged?

3. What are the various octave playing methods and how are they used?

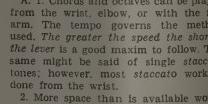
4. In a phrase "leads staccato" and similar strokes, what do you call that group of notes under the *staccato* mark a phrase?

5. Is this *staccato* and therefore played *separately* by using forearm and hand as one unit?



6. What is the best method of playing chords? I know what my dictionary says about *separately* and *appoggiatura*, but pieces are not always printed consistently. What is the best way?

7. Since there is a difference between one sharp between the keys of G and G and one flat between the keys of C and F, the primary triads of these associated keys are very closely related, as the following chart shows.



If the seventh were added to the dominant triads, the relationship would not be quite as complete, since B-flat is not in the key of C or F-natural in the key of G.

8. If the questioner really means what he says, when he asks for a complete review of the development of scales, he is indeed asking a tremendous question. There are, of course, many minor ones, and even the history of these forms is complicated enough. In the November 1941 issue of the *Bach Etude*, I answered this same question, and I refer you to that issue of the *Bach Etude*.

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In addition to giving your piano students training in playing Bach you will, of course, give them compositions of many other composers. To concentrate entirely on one style is much too narrow for high school students.

5. Use action from knuckle, fingers close to keys.

7. Use your own musical feeling as a guide—or else consult a good teacher.

THE ETUDE

THE MUSIC EDUCATORS NATIONAL CONFERENCE held in Milwaukee, March 26 to April 2, was a living embodiment of national unity, spiritual fellowship between the Americas—North, Central, and South—and a consolidation of civilian and governmental agencies in purposeful action to use music to help win the war. Music educators from schools, colleges, conservatories, studios, industry, and churches from all parts of the western hemisphere came together, for the first time as such, to confer with each other in a cooperative study of the use of music as the universal language of democratic understanding and as a power in vitalizing the destiny of free men.

For eight days the citizens of all ages in Milwaukee and environs acted as hosts to thousands of visitors representing every phase of musical endeavor in our western civilization. Eight great festivals were presented in the Municipal Auditorium. Herman F. Smith, Director of Music of Milwaukee, presented a graphic series of demonstrations of the high level of artistic expression and accomplishment attained by the elementary and higher schools in music. Mass choral groups of children sang beautiful programs of part songs with charming simplicity and sincerity. Elementary instrumental classes, orchestras, and bands of large proportions presented multiple solos, ensembles, and orchestra and band selections at all levels of difficulty. Milwaukee believes in music expression and in musical instruction, both vocal and instrumental, for all citizens, not only in the schools, but in the community at large. Fine cooperation between school music educators and professional teachers was revealed on all sides. Superintendent Milton C. Potter greeted the visitors and brought out the fact that music in America needs no excuse for being, in that it is an end in itself and the national heritage of all of the people. If a language has to be learned in the school beyond our common tongue, it should be the universal language of music.

Free Men—
A Drama of
American Democracy

One of the outstanding events of the week was the presentation of "Free Men," a Drama of American Democracy. This was the premiere of the dramatized adaptation of the Educational Policies Commission's book "The Education of Free Men in American Democracy." It was presented by local and urban schools and community organizations. In this superb presentation, the entire story of the growth of freedom was portrayed with orchestral background, dramatic, chorale speech, and beautiful choral singing. The struggle for freedom as it developed was heightened until it brought us to the world crisis of to-day and to the challenge which America and the democracies have accepted.

American Songs for American Children

One of the issues brought clearly to the fore throughout the conference was our need for sup-

Music Unites the Americas

A Review of a Memorable
Musical Educational Congress

by Dr. George L. Lindsay

Director of Music, Board of Education, Philadelphia

At the most dynamic moment in the history of man, it seemed very fitting that a great convention of all the music educators should be held in the New World with the great objective of employing the universal language to promote international comity. Dr. Lindsay's review will be read with great interest.

ductor, composer, and pianist, played his own compositions and conducted various participating bands and orchestras.

An Inter-American Broadcast between Milwaukee and Rio de Janeiro, Brazil, was a high light of the conference. William D. Berrian, Assistant Director of Humanities, Rockefeller Foundation, New York, master of ceremonies, introduced the guests present from South and Central America: Antonio Sá Pereira, Brazil; Mr. and Mrs. Francisco Mignone, Brazil; Domingo Santa Cruz, Chile; Filomeno Salom, Chile; Esther N. de Calvo, Republic of Panama; Juan Bautista Plaza, Venezuela; José Castañeda, Guatemala; and Luis Sandi, Mexico City. Olga Coelho, Brazilian soprano, presented a song recital of native music. Many instrumental compositions by composers from the other Americas were played throughout the conference. Some of this music is being published in the United States, and it is evident that a strong school of composition is developing in our southern neighbor nations. There is a verve in rhythm, brilliancy of color, and interesting contrast of mood that characterize these new American compositions.

New Departures in Radio

Educational radio programs were featured beginning with the Music and American Youth network preview of high-lights of "Freemen." Then followed a demonstration of a typical NBC educational program showing the unfolding of a radio script. This happened to be the Inter-American broadcast. The next broadcast was that of the School of the Air of the Americas, with a demonstration of class preparation, and a class evaluation after the program. All of this was followed by an intensive session on radio as a factor in music education. Among the students giving their reactions to the three programs was Jean Bishop of the Quik Kids Program. The young people were quite frank in stating their opinions of educational broadcasts, and while favoring certain broadcasts which were informative, they

the Music Division of the Pan American Union spoke on the future of the American folk song.

Participation of Notable South and Central American Musicians

Christopher Columbus discovered America in 1492, but we in the United States did not discover the culture of South America until 1942. All through the conference eminent musicians, composers, and music educators from North, South, and Central America appeared on various programs and participated actively in the discussions. Francisco Mignone, eminent Brazilian con-

ductor

and

pianist

and

soloist

and

orchestra

and

band

and

choir

and

ensemble

and

orchestra

and

band

and

Music and Study

pointed out that it was a good chance for lazy pupils to take time out from intensive work. It was agreed that unless the program was worth while, general interest, and made the topic for periods of preparation and later evaluation, little good resulted.

The attendance of government officials from Washington, and their participation in many programs revealed the intense interest of our government in using the power of music to unify the Americas and to develop morale. The major sessions of the closing day of the conference were devoted to "Music in the National Effort" and the "Status of the Educational Program in Relation to the National Effort." In the first session, a symposium on the "Future of Music in the National Effort" was presented by speakers: Major Howard C. Bronson, Music Officer, Special Services Division, War Department; Marshall Bartholomew, Chairman, Sub-Committee on Singing, Music Division, Joint Army and Navy Committee on Welfare and Recreation; and Major Harold W. Kent, Education Liaison, Radio Branch, Bureau of Public Relations, War Department.

Major Bronson told of his work in establishing the use of music in the Army camps. He is especially interested in having *The Star-Spangled Banner* sung in a lower key, at least for the use of the men in the service. He has prepared an Army Song Book, used by every soldier in the service. He has organized all kinds of recreational music and provided training courses for leaders and army musicians.

Marshall Bartholomew was one of the keynote speakers in calling for the use of singing in the present crisis. He pointed out that passive reception of music is not enough. He declared that habitual listening instead of participation is weakening; that we must fight the "audience habit" as this is the totalitarian way and not the democratic way. Major Kent is concerned with the morale of the civilian in relation to the national effort. He called for a friendly vigorous group singing in every school and community. This entire series of balances of unity. Whether you "huff or puff," take a part in music now. The national effort must become every citizen's responsibility. Group participation by every individual is all important with bombardier crews, with air raid wardens, and America must "Sing to Victory." Major Kent spoke of the pathetic silence of a large audience on Broadway while a name band played the National Anthem.

The Purpose of Music in the American Way of Life

"American Unity Through Music" was the theme of the conference and this was exemplified in every program. Spiritual unity was expressed in a historic Sunday morning session in which Dr. Roy L. Smith, Editor of "The Christian Advocate," preached a text, "Sing to the Lord songs in the night." On Sunday afternoon, the combined Church Choir Festival was an event long to be remembered. A great processional of vested choirs of every denomination formed into a huge mass chorus and sang some of our great anthems and hymns. There was a beautiful presentation of Gregorian chant and other Liturgical music by the St. Joseph Convent Choir. The National University and College Music Festival brought together ten large college choirs in an elaborate choral program with the Milwaukee State Teachers College Orchestra assisting. While the National High (Continued on Page 490)

War Council Endorses "Forward March With Music"

Music Industries War Council

Room 1204, 20 East Jackson Boulevard, Chicago

Howard C. Fischer
Administrative Secretary

RESOLUTION

WHEREAS: the Music Industries War Council is dedicated to the mobilization of all forms of music for the national effort, that our armed forces, civilian workers and children may have the advantage of the recreational and educational benefits and the patriotic inspiration that music affords; and

WHEREAS: the Presser Foundation has supplied a poster entitled, "Forward March With Music," which is of inestimable value as a means of bringing the importance of music in war-time to the attention of the American people; and

WHEREAS: the Presser Foundation has supplied the Music Industries War Council with 25,000 "Forward March With Music" posters, which have been circulated by the Council to carry its message throughout the country; now therefore be it

RESOLVED: that the Music Industries War Council go on record as thanking the Presser Foundation for its cooperation in spreading the gospel of music's vital role in the American way of life and in our national war effort; and it further

RESOLVED: that a copy of this resolution be forwarded to Dr. James Francis Cooke, president of the Presser Foundation, by the Administrative Secretary of the Music Industries War Council; and be it further

RESOLVED: that copies of this resolution also be forwarded to Dr. Harold Spivacke, Chief, Music Division, Library of Congress, and to the trade press.

ADOPTED: this 27th day of May, 1942, at Chicago, Ill.

(Signed) Max Targ, Chairman

An Antidote for Worry
By Louella Bartlett

In QUEENS HALL, LONDON, some years ago a fairly well known singer was suddenly seized with panic just as she was about to go upon the stage of that famous concert hall. She tried her voice and found that for some inexplicable reason she could not sing. She could speak, but she could not make a musical sound. She was taken at once to a famous specialist, who after examination said, "There is no medicine that can do you any real good. What you need is rest and absence from worry. You are affected by a nervous strain brought on by some intense emotional upset. If you continue to worry, no matter how great the provocation, you may never recover. Take a lighter, happier aspect of life, always remembering that protracted fear, worry, hate, and anger are more than often diverted to vices or habits and have nothing to do with righteous indignation in meeting emergencies when they arise. Therefore, hereafter, remember: Bright company! Bright books! Bright movies! Bright music!"

In these terrific times, musicians must fight the storms of the world with as much happy music as possible. A young man pupil said to me recently, "I am cutting out gloomy movies these days as well as gloomy and sad radio programs. There is enough trouble and misery in our daily lives. This is no time to buy tears!"

My teacher friends who were most successful last year saw to it that their pupils were given plenty of inspiring music, as a means of combating worry. The writer just finished a conversation with a famous oculist who was asked to give his opinion upon the health of an elderly lady. He said, "She is unfortunately the victim of nerve strain. This has brought about an insidious process of nerve paralysis, leading to diminished vision. Unfortunately, this insidious condition is now too advanced to help her medically or surgically. It is only a matter of a few months before she will be totally blind. I find that for years she has been surrounded by annoying conditions which have brought about fear, worry, hate and anger, and now she is suffering a tragic result."

Therefore, take your music catalogs and check off the jolliest, happiest numbers you know and make sure that every one of your pupils has always at least one piece that will bring cheer to the home. In your own teaching work be especially careful at this critical hour to watch your own worry barometer. It is a good thing to remember the words of Epictetus: "Record the days in which you have been angry. I used to be angry every day; now every other day; then every third and fourth day; and if you miss it so long as thirty days, offer a sacrifice of thanksgiving to God."

Strict counterpoint limits the study to raw essentials. The teacher provides the *canti firmi* to which the student must add his counterpoint, which comes in five "species." A *cantis firmus* is a sort of chant in whole notes (or dotted half notes for a triple beat). It is a fixed quantity which can not be altered.

Against these *canti firmi*, the student writes his

THE ETIDEE

HAVING PREVIOUSLY OUTLINED the function and history of counterpoint, we may proceed to study its forms and patterns. The simplest way to do this is to follow the course of study a student takes as he progresses and his powers increase.

The first difficulty he meets is not musical but lingual. Words that have been in use for centuries seldom stay put. They change their meanings, or accumulate a number of meanings more or less contradictory, and often ambiguous.

Counterpoint came into being when Latin was universal among scholars. It is odd to realize that words such as counterpoint itself, canon, imitation, augmentation, diminution, were once self-revealing and instantly clarifying. By now they have acquired a musty, academic flavor, a forbidding air of heavy learning.

Moreover, when harmony came centuries after counterpoint, many of the contrapuntal words were carried over, so that they have acquired meanings which are often antithetic. Harmony itself is one of these. The original Greek *armonia* referred to an agreeable relationship of tones, hence "melody." By extension it covered counterpoint as well, and still does. But by now harmony has acquired also a special meaning, and it relates to chord building and chord progression, the antithesis of both melody and counterpoint.

There are other ambiguities such as augmentation and diminution. In harmonic terms it refers to intervals, perfect fourth, as from C to F in scale steps, is augmented if the F is sharp, diminished if the F is flat. This holds in counterpoint, too, but also refers to the time duration of notes: a melody is augmented when its notes are doubled in time value, and diminished when they are halved. Extended and contracted would be better words in the latter connection.

Counterpoint, like harmony, has a double meaning—a broad one including all the polyphonic devices, counterpoint, canon, imitation, and so on—and a narrow one referring to a sort of glorified part writing which is counterpoint.

For academic purposes, a distinction is drawn between strict counterpoint and free counterpoint.

How It Grew

Strict counterpoint is mainly for students and is a modern adaptation of medieval rules. Counterpoint grew up in different "schools," the Netherlands, Italian, English, and so on. Each school had its own theories, each teacher his own method. After Bach and his "tempered scale," need was felt to simplify and codify the rules.

This task, begun by Fux, Albrechtsberger and others was completed by Cherubini of the Paris Conservatory, and E. F. Richter of the Leipzig Conservatory, founded by Mendelssohn. Most text books in current use are derived from these sources.

Strict counterpoint limits the study to raw essentials. The teacher provides the *canti firmi* to which the student must add his counterpoint, which comes in five "species." A *cantis firmus* is a sort of chant in whole notes (or dotted half notes for a triple beat). It is a fixed quantity which can not be altered.

Against these *canti firmi*, the student writes his

JULY, 1942

Yet if he disregards the rules, he is like a person who cheats at solitaire; he hurts nobody but himself.

As he progresses, however, his horizons widen. With every advance, his powers increase by leaps and bounds. He draws nearer to the great composers, and obscure passages in their works become clear, their strokes of genius leap up at him from the printed page.

The Species Explained

There are five species of counterpoint—only five! Yet they teach the student about everything he needs for writing fluent, plastic melody; furnishing the raw material for further adventures with canon, imitation and fugue. Let us look at them in turn and see what they have to offer.

First Species: Note Against Note. That is, one whole note of counterpoint (in each part if more than one "voice" is used) for each note of *cantis firmus*. For example:

Cantis firmus: C D F E G F E D C
Counterpoint: C B A G E F G B C

We begin and end in unison (or octave). The counterpoint runs smoothly, for it is a "rule" to avoid wide skips if possible, yet each note of counterpoint is in harmony with each note of *cantis firmus*, in this case either the bass or sixths, except at the start and finish.

Smooth writing, but what does it teach? Chiffler composed good bass, though one may of course use the *cantis firmus* for a bass and write the counterpoint above. In the example given they are interchangeable. But the bass is the main thing, especially in hymn writing with one note or chord for each syllable, as in America. For a more extended use of this principle, take a look at the bass of Grieg's *Ase's Tod*, from "Peer Gynt," or the first and last section of Schumann's "Importance Event." In thousands of pieces, the harmony changes only once in each measure. For instance, by prolonging the first note in each measure of Mendelssohn's *Spring Song*, treble and bass, you get counterpoint in the first species with only slight modification of the rules.

The effect is maddening. The student feels like he would be swimmer whose teacher binds him hand and foot and chucks him in the deep end. He spends much time on the easy task of finding passages from Mozart and Beethoven which disregard the rules. It would profit him more to look for the thousands of times they obeyed the rules.

Second Species: Two notes of C.P. Counterpoint Against One of C.F. (*Cantis Firmus*). All the notes in the first species were "harmony-notes." With the second species, *passing notes* may occur in the second half of each measure. If this is not done, a harmonic note may be used. As follows:

C.F. C D F E whole notes
C.P. A-G- F-E-D-F-A half notes

The G and E are passing notes occurring by step between A and F, F and D, respectively. They have to be by step. The F between D and A at the end is a harmonic note (the implied chord is D-F-A).

A good example of the practical application of counterpoint in the second species is the bass of Bach's so called *Air for the G string* (the original in "Suite in D" is written an octave higher). Bach's bass is in quarter notes repeated in octaves, but changing each half measure. The movement in the bass is almost all scale wise with passing notes in the second half of each measure.

Third Species: Four Notes Against One. This allows both harmonic notes and passing notes which are changing notes are also added. Changing notes may be (Continued on Page 484)

Counterpoint

in

Plain Language

by

Arthur S. Garbett

Part Two:

The Dry Bones of Melody

"counter points" (*punctum*, a point, old word for a note), working his way through all five species: first for two voices, then three, four or more. The rules are strict. He must avoid consecutive octaves or fifths; he may use three sixths or three thirds in succession, but no more. There are other rules, which often seem contrary to general usage, so that over and over, passages which "sound nice" are rejected by the teacher and something less pleasing must be substituted to conform to the rules.

The effect is maddening. The student feels like he would be swimmer whose teacher binds him hand and foot and chucks him in the deep end. He spends much time on the easy task of finding passages from Mozart and Beethoven which disregard the rules. It would profit him more to look for the thousands of times they obeyed the rules.

The object of it all is to bring his musical mind under discipline; to help him control the flow of "wild melody" that runs through the mind of any gifted student.

The first species "classify" all the conventional turns and twists of melody used over and over again by all composers until he "thinks" in a flow of melody; and in such a way that his parts, bass, tenor, alto, soprano, not only flow smoothly, but also are complementary, taking up each other's figures and phrases, providing movement in one part where another sustains.

The rules train him to avoid pitfalls, particularly the awkward intervals between F-A-Ti, or its inversion, Ti-Fa, which the ancients called *diabolus in musica*, "the devil in music." Against this the student rebels, as Beethoven rebelled against Albrechtsberger.

The Amazing Garcias

by Francis Rogers

Distinguished Vocal Instructor
of the Juilliard School of Music



MANUEL GARCIA

MANY YEARS AGO there was a popular song, the refrain of which went something like this:

"Johny Morgan plays the organ,
His father plays the drum;
His sister plays the tambourine.
And they all go Boom, Boom, Boom."

Just such an all-out family of musicians was the Garcia family, only the Morgans were all instrumentalists, while the Garcias were all vocalists; also, the Morgans were fictitious people, while the Garcias were real flesh and blood. The Morgans are now all but forgotten, while the Garcias are, and ever will be, memorable in America, because, in 1825 they gave to the New York public its first performances of opera, both *seria* and *bufo*, in accordance with the best European traditions. The family group consisted of five persons, whose important careers as singers and teachers of singing extended, all told, throughout the nineteenth century. There was Manuel, senior, as long as he lived the dominating personality; Signora Garcia, wife and mother; Manuel, junior; Maria, daughter, known later as "Malibran"; and Pauline, daughter, much younger, celebrated as "Viardot-Garcia."

Manuel, senior, was born in Seville, Spain, in 1775. His father is said to have been a gypsy musician, his mother a woman of gentle birth. Already an orphan, at the age of six, he was a chorister in Seville Cathedral and in that grandiose edifice received all his formal education.

The exceptional musical qualities and the extraordinary vigor of mind and body that characterized him in later years must have developed early, for by the time he was seventeen he was already known as a singer, conductor and composer of popular musical productions. Opportunities for serious musical study were few in Seville, where in 1775 there was not even one piano-forte, but Manuel took advantage of what was available and in 1792 made his operatic débüt in Cadiz. His voice and his handsome person were admired, but his acting gave little promise of the intensity and resourcefulness for which he later became famous. From Cadiz he passed to Madrid, where he appeared successfully in an opera of his own composition, in the course of which he sang,

MARIA MALIBRAN. To the right,
PAULINE VIARDOT-GARCIA

famous old French singer, spoke for all. When he said, "I love the Andalusian frenzy of the man. He puts life into everything about him."

From Paris to Naples

For two years Garcia remained in the French capital, studying and practicing his art diligently. Then, always in search of new fields, he transferred himself and his little family by way of Turin and Rome to Naples, which at that time was the metropolis of the operatic world. There, for the first time in his life, he had the chance to study music under competent masters and to remedy defects in his previous education. He was fortunate as to study vocal technique with Anzani, a celebrated tenor, who may have been a pupil of Paisiello, the teacher of countless great singers of Handel's and Hasse's day. From Anzani, Garcia seems to have imbibed the best traditions of bel canto, which he later passed on to his own pupils in singing. Another piece of good fortune was his appointment by Murat, the Napoleonic

dictator of that region, as the leading tenor of his private chapel, a position carrying with it considerable prestige.

The excellent impression that Garcia had made in Paris had been reported in Naples and created considerable curiosity to see and to hear him. He—always a good showman—in order to whet this curiosity, devised for himself a really difficult rôle, *Don Giovanni*. At his first révival with orchestra he began his opening air a half-tone higher than the orchestra was playing the accompaniment and held his pitch without faltering to the end. His hearers naturally thought his ear to be defective, but when, at his request, they repeated the accompaniment and found his intonation this time to be perfect, they applauded him heartily for his unusual feat of musicianship.

His public débüt and his subsequent performances were so favorably received that he was invited to all the leading opera houses in Italy. Rossini, just on the threshold of his career, was living in Naples and, recognizing at once Garcia's value as a singer, wrote for him a part in "Ellisabetta" and later the rôle of *Almaviva* in "Il Barbiere." Other Rossini rôles in which Garcia was especially admired were *Tancredi* and *Ottello*.

In 1818, after the fall of Napoleon, Garcia, now reckoned the most important tenor of the day, returned to Paris as leading tenor in the company of Catalani, the acknowledged Queen of Song. The Parisians found him immensely improved in all ways and showered him with praise. He acquitted himself well in all the current repertory, especially well in the newly composed "Barbiere," and added to his list of rôles that of *Don Giovanni*, which remained always one of his favorites. But his popular success grew too great for Catalani, who, unwilling to share her triumphs with anybody, made his position so uncomfortable that he finally broke his contract and hied him to London for the first of numerous visits.

The New World Beckons

London took to him as kindly as did Paris and for several years he divided his time between these two cities, beginning to add to his operatic activities classes in the art of singing. The year 1828, the fiftieth of Garcia's life, marked the apogee of his career. For the London season alone, in the course of which he produced and sang in two operas of his own, he was paid the very large salary (for those days) of £1250.

The spirit of youth (Continued on Page 498)

SONG AT MIDNIGHT

Song at Midnight is one of the most appealing of the works of the richly-talented Ralph Federer. Watch the pedaling very closely so that the distinctive harmonies of the chords may not be blurred. Grade 4.

RALPH FEDERER

Moderato espressivo M.M. = 92

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of one sharp (F#) and a tempo marking of M.M. = 92. The bottom staff is for the voice, indicated by a soprano clef. The score includes various dynamics such as *mf*, *poco rit.*, *a tempo*, *mf*, *molto*, *cresc.*, *dolce*, *dim.*, *Fine*, *Piu mosso*, *mp*, *pp*, *mfp*, *mp*, *mf*, *molto cresc.*, *f*, *ff*, *mf*, *D.C.*, and *cresc.* It also features several grace notes and slurs. The vocal line includes lyrics such as "dim.", "Fine", "Piu mosso", "D.C.", and "cresc."

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THEME FROM PIANO CONCERTO IN A MINOR

Grieg's *Piano Concerto in A minor* (Opus 16) came to the world in 1868, when the Norwegian composer was twenty-five years old and in the full flush of his vigorous and virile talent, which Liszt described as "strong, inventive, and reflective." When Liszt first saw the concerto he read it at sight, which Grieg said he had not thought possible. The extremely playable arrangement of this famous theme is by the brilliant concert pianist and teacher, Henry Levine, who has appeared with the Boston Symphony and other orchestras. Grade 5.

EDWARD GRIEG
arranged by Henry Levine

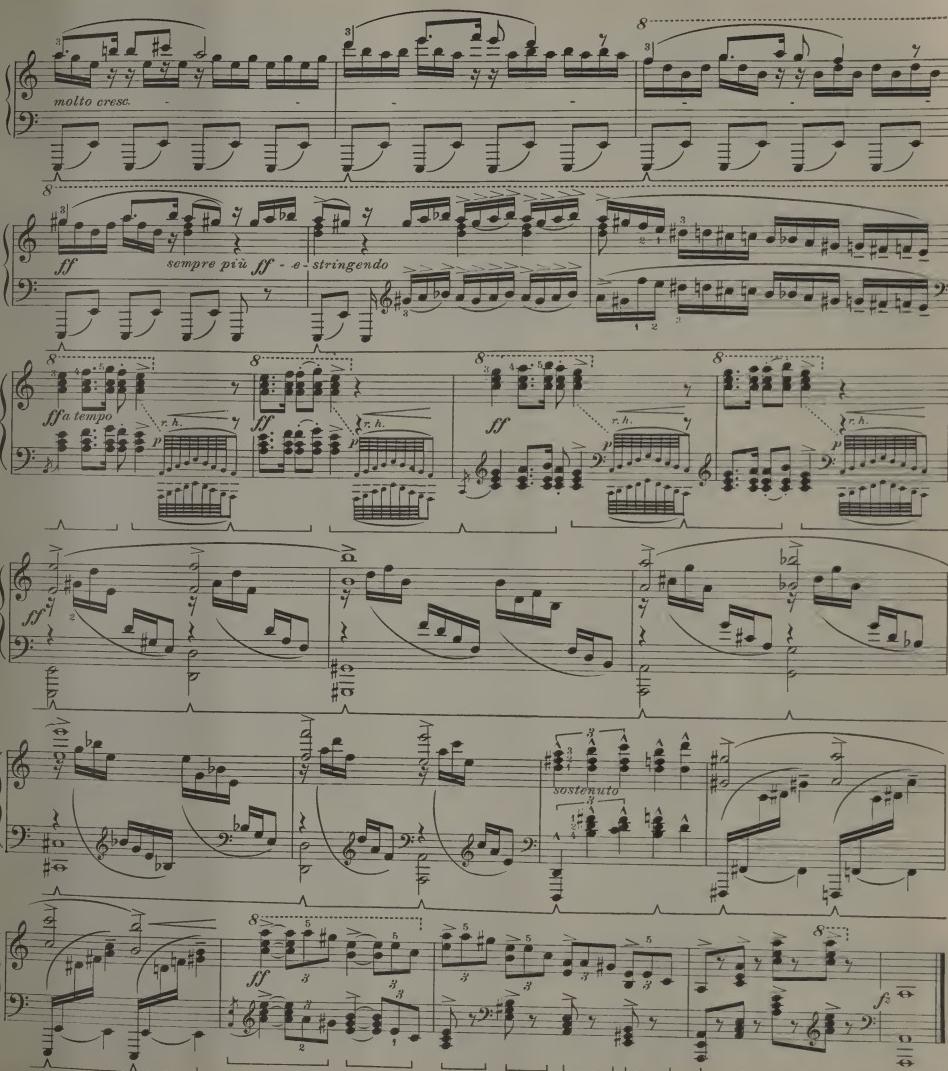
Allegro moderato M. M. =84

Allegro moderato M. M. ♩ = 84

8
ff
poco rit.
L.h. stringendo
p.h.
cantabile
mp
dim.
p a tempo
poco rit.
Lento
molto rit. pp
OPENING
Tempo I.
pp
poco a poco

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662



VALSE

(Posthumous)

This alluring Chopin valse appears for the first time in The Etude. The phrases are so distinct and individual that it seems, in the first section at least, that the fingers are relating a romance told in poignant sentences. The little climax in the third section can be made even dramatic by a well-controlled crescendo. Grade 5.

FR. CHOPIN, Op. 69, No. 1

poco marcato

Lento M.M. = 138

Lotus Bud, despite its very simple lines, is distinctive and original in that it does not resort to worn-out, commonplace musical idioms. Use the pedal sparingly, as indicated.

With tenderness M.M. = 88

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THE STUDS

IN OLD VIENNA

This folk melody is taken from a song extolling the tower of old St. Stephen's Cathedral at the end of the *Graben* in Vienna - a church made famous by Haydn, Mozart, Beethoven, and other masters. Grade 3.

VIENNESE FOLK MELODY
Arranged by Bernard Wagness

Andante cantabile M.M. = 66

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In Bernard Wagness Piano Course, Book Three.

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DANCE OF THE CANDY FAIRY

From "NUTCRACKER SUITE"

P. I. TSCHAIKOWSKY
Arr. by Ada Richter

Andante ma non troppo M.M. = 96

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467

LITTLE COLONEL

MARCH

ROBERT A. HELLARD

Grade 3½.

Tempo di Marcia M. M. $\text{d} = 96$

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THE ETUDE

JULY 1942

469

way: The friends we trust - ed, these have failed: The fear and doubt - ings have pre -
 go: The hills up - on the roads we tread, So rough and steep they lie a -

 vailed, Now, o - ver head are cloud - ed skies And tears of sadness in our
 head; When round us ev - ering sha - dows fall, So lone - ly seems the way to

 eyes; Yet o - ver all shall glad - ness be, If on - ly we are near
 all; Yet, ev - er through the dark - est rail.

 Thee, n.g.b., If
mf poco accel. rail. *f* *allarg.*

 Thou go with us, will be light.

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Allegretto

A. LOUIS SCARMOLIN

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FREDERIC GROTON, Op. 35, No. 1

Largo e sostenuto M. M. = 44

MANUALS

PEDAL

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 THE ETUDE

(C) (2)
 Chimes off, Melodia on
 Sw.

HOME ON THE RANGE

(B♭ Instruments) Cornet, Clarinet, Saxophone, B♭ Trombone or Baritone ♀, Bass Clarinet.
 Moderato

American Cowboy Song
 Arr. by Carl Webber

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MARCHING TUNE

SECONDO

FRANCES TERRY

Tempo di marcia

PIANO

p animato

cresc.

mf

mf risoluto

mp

cresc.

mf animato

f

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THE STUDY

MARCHING TUNE

PRIMO

FRANCES TERRY

Tempo di marcia

PIANO

mp grazioso ed animato

cresc.

mf

mf risoluto

mp

f

cresc.

mf

f

JULY 1942

477

Francis Scott Key
Grade 1½.

THE STAR-SPANGLED BANNER

JOHN STAFFORD SMITH
Arr. by Ada Richter

With spirit M. M. $\text{♩} = 104$

Oh, say, can you see, by the dawn's ear-ly light, What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad stripes and bright stars, thro' the per-il-ous fight, O'er the ram-parts we watched, were so gal-lant-ly stream-ing? And the rock-ets red glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there.

CHORUS

Oh, say, does that star-span-gled ban-ner yet wave O'er the land of the free, and the home of the brave?

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Grade 2.

Moderato M. M. $\text{♩} = 52$

DREAMY DAISIES

LOUISE E. STAIRS

Fine a tempo

D.S.

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WALTZ

JOHANNES BRAHMS, Op. 39, No. 2
Arr. by Bruce Carleton

Grade 2. Grazioso M. M. $\text{♩} = 144$

p dolce

p a tempo

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LITTLE COUNTRY DANCE

LEWIS BROWN

Grade 1½. Lively M. M. $\text{♩} = 72$

mp

a tempo

poco rit.

Fine

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CHORDS, ALL VARIETIES

With lesson by Dr. Guy Maier on opposite page.

STEPHEN HELLER, Op. 47, No. 20

Moderato M.M. = 96-104

STEPHEN HELLER, Op. 47, No. 20

THE ETUDE

480

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The Technic of the Month

Conducted by Guy Maier

Chords: All Varieties

Heller Op. 47, No. 20

WHY SOME EDITIONS insist on calling this study "Triumphant" is beyond my comprehension. Composers rarely celebrate victories in the sombre key of C minor. Look over the piano literature and see for yourself. Mozart, Beethoven and Chopin are usually in their blackest moods when they write in this key. There is something dark, despairing, hopelessly tragic about C minor. Storm and strife are sometimes found in it, but if heroes enter they are soon cowed.

Examine this month's study. (Of course you already know it well?)

Do the opening or closing phrases sound triumphant to you? Does the climax give you the "lift" of victory, or the sense of despairing struggle? And what about Heller's insistent use of that fateful figure of the double dot, $\text{d} \cdot \text{d}$, with its long, despondent cry on the first beat, followed by the soft, swift shuddering sixteenth? How do you reconcile the effect of staggering and exhaustion of the last sixteen measures with any note of triumph?

No, if you must have a title, I suggest something like "Heroic Struggles" or "Valiant Strife."

Train yourself from the first to play the entire piece without looking at your hands or at the keyboard. This will forestall any tendency to hit chords, or to poke or yank down from above. Not a single tone must be played until the finger tip has felt its contact with the key top.

Many of the chords are the familiar up variety. Please remember these are not played by the wrist, or by thinking of the shoulder, or by pulling, pushing or pancaking down first and going up afterward. Not at all! They are played simply by a slight upward and outward movement of the buoyant elbow tip. At first you must watch this elbow tip like a hawk. (Too bad we are not wall-eyed so we could see both elbows at once!) An upward jerk or downward pull of the wrist will spoil the economy and smoothness of your approach, will tighten you excessively, will endanger nuance, control, and will ruin the

more of the music. (Couldn't be much more wrong, could there?)

Don't worry about your wrist—it will follow naturally the outward and upward movement of your elbow tip. Once you know how to play with easy, swinging elbow upness, you will not need to exaggerate any of the physical movements; they will look natural, graceful and flowing, and will produce beautiful free, rhythmic curves. And you will look, feel and sound a hundred times better when you play. Be sure to remember too that all up chords have their foundation at the base of the spine in the free forward movement of the torso from the hips.

Whenever you decide to play a down touch chord, don't forget to that down touch is an *in* touch, that is, let you as much of your body weight as you wish into the piano. Don't be one of those misguided souls who drop arms heavily on our beloved instrument or flop on it or jab it, and then justify the attack by calling it "shoulder weight."

In this study you have a fine opportunity to show the extent of your dynamic gradation. Avoid being one of those thousands of earnest but deadly pianists whose range of expression is limited to *mp*, *mf*, and *f*.

Play yourself from the first to play the entire piece without looking at your hands or at the keyboard. This will forestall any tendency to hit chords, or to poke or yank down from above. Not a single tone must be played until the finger tip has felt its contact with the key top.

Many of the chords are the familiar up variety. Please remember these are not played by the wrist, or by thinking of the shoulder, or by pulling, pushing or pancaking down first and going up afterward. Not at all! They are played simply by a slight upward and outward movement of the buoyant elbow tip. At first you must watch this elbow tip like a hawk. (Too bad we are not wall-eyed so we could see both elbows at once!) An upward jerk or downward pull of the wrist will spoil the economy and smoothness of your approach, will tighten you excessively, will endanger nuance, control, and will ruin the

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Music—A Prime Wartime Necessity

(Continued from Page 435)

Colonel did not want to take "no" for an answer. He insisted it was our duty to come out and entertain his men.

"Well, the Colonel was right. It is our duty to entertain the soldiers. Soldiers need music. It is just as essential to their welfare as comfortable clothing, well-nourished, well-preserved food. Of course they could exist in any kind of living quarters, and they could exist upon any kind of food, but the Army knows that men who have a few comforts are much happier and therefore much better soldiers. The Army also knows that soldiers who have music and entertainment have much higher morale and are, therefore, much better soldiers. Thus, I repeat, it is our duty to entertain the soldiers."

Magic Metal

(Continued from Page 442)

peace of all the departed souls.

If the "dead pearl" is rung, in most cathedral towers, it has a dignitary effect. This effect is produced by scraping one side of the clapper so that the tone is raised to the height of his prosperity and power, might be diminished against pride and be mindful of human misery. And in a similar way early day shepherds tied bells to their sheep and thought that through the sound the woddy creatures grew fat.

In the New Hebrides Islands the aborigines have bells made from entire trunks of large trees. A long narrow slit on one side marks the only opening through which the interior has been carved out. When struck with a hard wooden mallet the deep boom is seldom forgotten.

There is the *lali*, of the Tongan Islands, which is carved from a tree trunk. Not only is the sound not startling, but as one recedes it becomes more mild and musical, albeit growing in volume.

In the Congo region, iron double bells are carried before princes, which announce the visitor to be on state or other important business.

In New Guinea bells are made out of shells and into each one is fastened a pig's tooth for a clapper; with these the natives decorate their scanty attire.

Grown girls of Benin City, on the west coast of Africa, wear an apron consisting entirely of small bells. The Maoris in New Zealand use the bell called *pahu* for purposes of war. Hindu temples in southern India have a small cowbell which they worship as a god. It is the one worn by the bell-peals of each sacred herd.

In East India the *Pyew* consists of twenty

bells into one instrument, which is beaten with sticks. The twelve авене bells on Banda Island sound, to a traveler at a distance, like a string orchestra. The Mohammedans, in spite of their objection to the use of bells, look forward to hearing bells in Paradise, shaking on the "golden shafted tree of Eden."

The best tale of all concerns Port Royal, the West Indies, which, at that time, near the end of the seventeenth century, was submerged in the sea. For many years the sailors in those parts would tell remarkable stories of how they anchored amongst the chimmies and church steeples of the city beneath the waves. They also declared that, at times, the sound of the church bells, as they were agitated by the waves, could be heard most distinctly.

"Music is indisputably the fittest medium for the thought that cannot be conveyed by speech; and one well might call the inmost essence of all vision, Music."—WAGNER

off than one sound; what we really hear is a combination of sounds. In order to sound well, bells must be in tune with each other, and each bell also must be in tune with itself. This is especially true in regard to swinging bells, such as are used to change ringing. These, however, have not been manufactured in America, because there has been no demand for them.

We find the first Spanish explorers came to America, they found that the Indians in Mexico used small bells tied to their rattles. A wand decorated with bells and rattles of deer hoofs is still used in celebrations by the Zuni Indians.

In the ancient days of Isis, the Egyptians, in religious ceremonies used a hand bell called the *sistrum*, which was pierced by several bars to which bells were attached. This was sometimes called a *sishsh*, and is still in use to-day by the priests of a Christian sect in Abyssinia. The Copts, who are also Christians, in upper Egypt, shake a thin

ring instrument of metal called a *marabout* in religious ceremonies, for the express purpose of keeping the Evil One at a respectful distance.

In Turkey, years ago, the authorities forbade the ringing of bells lest the sound should disturb the repose of souls which, they supposed, wan-

dered in the upper strata.

Headgear of Greek war horses, according to Euripides, was adorned with small bells for the purpose of terrifying the foe and spurring the warriors to the fray.

It is said the Romans hung a bell under the sword of the emperor so that in the height of his prosperity and power, might be ad-

monished against pride and be mind-

ful of human misery. And in a similar

way early day shepherds tied bells to their sheep and thought that through the sound the woddy crea-

tures grew fat.

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bells are carried before princes, which announce the visitor to be on state or other important business.

If a bell's tone is too low, when fresh from the casting mold, it may be raised a little by grinding off some of the lower edge; if too high, it can be made a little thinner with a file, and the tone lowered. A bell would sound dead if it were of uniform thickness throughout. A bell is at its sound best near the edge, where it is struck.

And when a bell is struck, it gives off more than one sound; what we really hear is a combination of sounds. In order to sound well, bells must be in tune with each other, and each bell also must be in tune with itself. This is especially true in regard to swinging bells, such as are used to change ringing. These, however, have not been manufactured in America, because there has been no demand for them.

The foundation will consult with responsible artists regarding the value and practicability of the applicants presented and the personality and promise of the applicants. The trustees may subsidize the publication of important contributions produced by holders of fellowships, though they do not undertake to aid in publishing all works so produced.

There are many more awards that our serious young composers may seek; these named represent some of the various types that are open to his consideration. They do not make his task easy. Probably nothing can ever do that, for reasons stated earlier in this article, and for the reason that creative work will never be easy. But our John Jones of to-day is fortunate. More than any young composer in history he can find opportunities that in fair competition

he need not fear.

With the first Spanish explorers came to America, they found that the Indians in Mexico used small bells tied to their rattles. A wand decorated with bells and rattles of deer hoofs is still used in celebrations by the Zuni Indians.

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When Opportunity Knocks

(Continued from Page 436)

show facility in handling large instrumental forms. This competition is open to unmarried men under thirty-one years of age who are citizens of the United States.

John Simon Guggenheim Memorial Foundation Fellowship

When John Jones considers himself thoroughly experienced he may try for one of the fellowships offered by the Guggenheim Memorial Foundation, established by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son, for the purpose of improving the quality of education and the practice of the arts and professions in the United States. Fellowships for those who have plans for creative work in musical composition are open to men or women and to married or unmarried candidates. Usually \$2500 for a year of twelve months is granted, although shorter and longer periods with appropriate stipends will be considered. Fellows are normally not younger than twenty-five years of age. Applications for fellowships must be made in writing on or before October 15th, by the candidate himself, to the secretary general of the foundation.

The Committee of Selection will require evidence that candidates are persons of unusual creative ability and each candidate must have definite plans for proposed study. The foundation will consult with responsible artists regarding the value and practicability of the applicants presented and the personality and promise of the applicants. The trustees may subsidize the publication of important contributions produced by holders of fellowships, though they do not undertake to aid in publishing all works so produced.

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dered in the upper strata.

What Shall Band Music Be?

(Continued from Page 453)

thing takes on what seems to me ideal Wagnerian proportions. The brass becomes a true *harmonic*, or village band, and all the woodwind and percussive sonorities simply outgrowths and accoutrements of this, like a daisy's petals. The cut-of doors give to the music's substance, too, a heanness that is far from becoming. It ceases to demand from us what one really brought home from the evening was exactly what one had gone for, two marches by Goldman, pere.

Everything else, excepting Mr. Cowell's piece, can be heard to better advantage at the Stadium and during the season's course certainly will be. I find it a little excessive to have to sit through so much frankly non-essential repertoire in order to hear two short works from the band's essential repertoire. I do not consider that the replaying of all that classical truck shows a *laissez faire* of the Goldman Band's cultural standard. Quite the contrary. It shows submission to the plugging procedures of the Appreciation Racket. The cultural result is the same as what happens to cooking when farmers stop eating what they grow because somebody on the air told them nationally advertised canned goods were superior to the home-grown pea.

Dr. Goldman's reply to Mr. Thompson's article will appear in the succeeding issue of *THE ETUDE*.

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SPECIAL NOTICES

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Song of the River
Song of the Woods
Song of the Hills
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Song of the Stars
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Song of the River
Song of the Woods
Song of the Mountains

REGINALD DE KOVEN (1859-1920)
Born in Middlebury, Conn.

Racesational—Song

The Blue Danube—Song
The Blue Danube—Piano Solo
The Blue Danube—Piano Suite
The Blue Danube—Piano Suite
The Blue Danube—Piano Suite
The Blue Danube—Piano Suite
The Blue Danube—Piano Suite

R. NATHANIEL DETH

Somebody's Knocking at Your Door—Song

Most Voices—E flat

Three Part Treble Voices

I'm So Glad—Double Don't Look Always—Song

Most Voices—F

Three Part Treble Voices

A Man Goin' Town' Tonin'—Song

Most Voices—F

Done Fall My Way to the Lord—Song

Most Voices—F

Don't Be Weary, Traveller—Song

Most Voices—F

O Hear the Lambs O-Cryin'

Most Voices—F

Cinnamon Grove—Piano Suite

The Czarina's Drill—Piano Solo

CHARLES E. HAWLEY (1889-1915)

Born in Brookfield, Mass.

Sweetest Flower That Blooms—Song

High Voice, C flat

Two Part Treble Voices

Men & Voices

Hymn—Piano Solo

Charles E. Hawley

WALTER KRAMER

Born in New York City

The Last Hours—Song

Med. Voice, C sharp

Two Part Treble Voices

Med. Voices

The Call of Love—Song

Med. Voice, F

Med. Voice, C

The Patriot—Song

Low Voice, G

Voice Triple—Piano Solo

Lamento—Violin and Piano

Violin and Piano

CHARLES HURTER

Born in Bronx, N. Y.

The Broke Song—Song

The Woods—Song

The King of the Air Am I—Song

Championship—Song

Fall—Song

Spring—Song

The Stars and Stripes Forever—March

Patriot—Song

The Star Spangled Banner—Song

CHARLES MCNAUL (1879-1936)

Born in Milwaukee, Wis.

Crodie Song—Song

Three Part Treble Voices

Piano Solo

Intermediate—Song

High Voice, D sharp

Low Voice, B flat

Country Dance—Piano Solo

Nostalgia—Piano Solo

CHARLES GILBERT SPROSS

Born in Philadelphia, N. J.

Will-o'-the-Wisp—Song

High Voice, D

Three Part Treble Voices

Three Part Treble Voices

Men's Voices

Three Part Treble Voices

High Voice, F

How to Facilitate the Acquisition of Technic

(Continued from Page 448)

scales simply as scales without any intelligent consideration of the movement-patterns they must use, having trouble at the "turn" almost every time, yet doing nothing about it. Can anyone deny that this is highly inefficient?

But indeed the very idea of singling out all the technical problems of the wrist, shoulder, and arm, and leaving them in isolation will not bear consideration. For movement problems are modified and affected by their setting—what precedes and what follows them, and what other things may be going on at the same time. So the part of practical wisdom is to study such problems as they occur in the music we are trying to master, and in the setting which does so much to determine and define them.

Musical Development Imperative

4. Technical study should always be preceded by effective and genuine musical development.

Perhaps this idea is less easily applied than the other three; for it presupposes that the teacher have control of the entire development of his pupil from his earliest years—something which is all too rarely possible. Yet it is beyond question sound and important. Many delays and difficulties in the building of a technic come from lack of musical background.

A child—or an adult beginner—should have a chance to grow musically before starting technical study. He should have developed an enthusiasm for the art through listening, free imitation performance, and creative expression. His enthusiasm should have been canalized into an awareness of phrase structure, harmonic structure, and above all, rhythmic flow. There may be nothing more of a very tangible kind. Yet time so spent will be far more than made up later on. Anyone starting the technical study of voice or of an instrument with such a background is at an immense advantage. It means also that the specialized learning processes are ready to move. Try starting a child with a crankcase full of summer oil when the temperature is ten below zero, and you will understand why lack of musical preparation impedes technical advance.

To sum up, efficient technical study is simply music study centered upon movement problems. The teaching material should consist of music—in other words, of "pieces"—and formal exercises can be almost wholly discarded. The value of exercises, in fact, is one of the myths of the profession. A technic can best be built out of the piecemeal study of performance problems when and as they arise. For technic does not mean the ability to play scales or trills or any other formal figures at a given level of tempo and dynamics. It means simply and solely the ability of the individual to make music sound as it should.

Analysis of Movement
3. On the purely mechanical side, technical practice should turn on the critical, intelligent, experimental analysis of movement. It has been repeatedly found that learners who work for some skill without expert scrutiny, develop clumsy and more or less self-defeating movement-patterns. Even the high-level expert often unwittingly tolerates serious impediments in his own technique, and when they are cleared up, he reaches new levels at his improvement. The question always to have in mind is: What are the movement problems involved in the expressive utterance of a given passage?

Here we run into another major defect of the formal technical materials. By and large, they are not based on movement analysis at all. One of the most impressive collections of piano exercises is claimed by its distinguished author to embody every technical problem of the virtuous pianist. As a matter of fact, it does no such thing. It is simply an assemblage of all kinds of musical compositions, and its relationship to movement types which are, mechanically, the heart of technic, is at best quite accidental. To make this clearer, consider as a concrete example the playing of a scale. A very special problem of movement-orientation always occurs at the top and the bottom—at the "turn" of the scale. Yet one constantly hears students practicing

scales simply as scales without any intelligent consideration of the movement-patterns they must use, having trouble at the "turn" almost every time, yet doing nothing about it. Can anyone deny that this is highly inefficient?

Charles-Marie Widor, Teacher of Composition

(Continued from Page 450)

Chopin, Schumann, Wagner or Debussy? It is the fact that in their music we find an almost perfect blending of the elements available at their time, coupled with an individuality which bears the unmistakable stamp of each master."

Obviously, the points of contact between them were many; in the works of Rameau, the creator of harmony, there was already the clarity, the conciseness, the distinction which mark the modern art of Claude Debussy. The majestic structures of Bach seem to live again—in other forms and other clothes—in the gigantic Wagnerian lyric dramas. A Chopin prelude, though romantic, shows as much glee-like chiseling as Mendelssohn's "Waldesfreude" with his supreme grace. Beethoven's four-note rugged, reached such moving intensity or deep philosophy that his inspiration blew like a whirlwind over everyone, carrying everything away.

"The great line of such masters offers a rich field of meditation and study to all young composers," Widor commented. "It sets before their eyes an outline of the goal which is at the end of an arduous road. Their example is in itself a great teaching." In this he concurred entirely with the advice by M. Henry Rabaud, former director of the Conservatory of Paris, who wrote recently, "Do not tell me that you show great knowledge by knowing music which is very difficult to play. One should listen to the works of the masters, and try to imitate them."

It is with intent that M. Henry Rabaud used the word "imitate," because it is obvious that anyone who wants to innovate must first bow to the rules of strict discipline. We would command, in passing, a most remarkable contribution by Sergei Rachmaninoff published in the December 1941 issue of *The Etude*. This article contains the most enlightening remarks about the phase of so-called "modernism," and it should be read and meditated upon by every student of composition.

Widor, as it has been already stated, had no "system." In this he differed from other great teachers. Vincent d'Indy, for instance, who was not free from prejudice, demonstrated it when he discarded harmonic theory almost entirely. For a long time he taught mostly counterpoint to his pupils of the Schola Cantorum. As a result, they soon carried the principle too far and sank into excesses. Their pianistic writing became chiefly "horizontal" (contrapuntal) and it sounded thin, withered, and void of the luscious tonal effects produced by a more "vertical" (harmonic) conception. Nothing seemed to matter to

them but the leading of the different parts; and besides, they would start on any kind of a "cellule" of a few notes and build a whole sonata or a symphony out of it. In the last years of his life, however, Vincent d'Indy changed his mind. He came back to a saner appreciation of harmony and used it again extensively in his teaching. This was accomplished mostly through the persuasion of Paul Le Flem, the actual director of the "Chanteurs de Saint Gervais," and one of the noted French authorities on theory.

Widor's "Mental Gymnastics"

Widor laid particular stress upon the necessity of submitting to a few exercises of "mental gymnastics" every day before starting work. He had done so while life and still continued to do the end. As he familiarly put it: "Be sure and go through a line or two of counterpoint every morning, and also interpret several measures of given bass. Do it as a routine, just as you comb your hair and brush your teeth."

He was emphatic in his recommendation to observe a right measure in the realization of the musical discourse. "Be careful. Do not overload!"

Sometimes he would examine a manuscript, nod his head approvingly here and there and conclude, "The idea is good, but the working out should be improved upon. The writing is too crowded. It needs ventilation."

At other times he would simply listen to the music seated in a big armchair at a corner of his studio. I recall one instance when I took to the rules of strict discipline. We would command, in passing, a most

remarkable contribution by Sergei Rachmaninoff published in the December 1941 issue of *The Etude*.

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Will the Banjo Stage a Comeback?

(Continued from Page 493)

Roberts, who according to Stevens, "plays a banjo as delicately as Whistler dry pointed an etching," says "that with a few more broadsheets from N.B.C.'s Dan Thompson and a bit more good missionary work by Milt Wolf, the banjo man, everybody will be joining up for the national instrument and crowing, 'I told you so all the time!'"

One thing we should not forget—the banjo has been for many years and undoubtedly will be for years to come the instrument of the people. Even if the orchestra leaders refuse to find a place for it within their organizations, there still are thousands of amateur players young and old, who prefer its merry voice and who, as solo performers or as members of banjo bands, do give pleasure to those who enjoy listening to music of a light character. Especially during these dark days a capable banjoist playing his rollicking tunes will be welcomed by all of us, since this provides an excellent mental escape from all the tragic occurrences that confront us daily. As far as we are concerned the banjo is a musical instrument needs no apology. If students will apply themselves as others do on violin or piano, take their instrument seriously, work hard to acquire a perfect technic and then try to publicize as often as possible, they will not fail to find a responsive audience.

In the meantime, let us hope that the present controversy continues, keeping in mind the remark credited to the late P. T. Barnum, "It matters not what people say about me, as long as they talk about me."

Swing Music In Accordion Playing

(Continued from Page 491)

Example 1 shows a few measures of basses and chords as they would be played in regular music.

Ex. 1

The first and third beats are accented. Example 2 shows these measures as they would be played for swing music.

Ex. 2

THE NEW YORK TIMES

The accent falls on the weaker beats, namely the second and fourth which are played very short while the first and third beats are played *legato* and are slurred into the chords. This slurring of the bass into the chord is unpardonable in other music except tangos or where specifically designated.

Example 3 shows a few measures of a fox trot as it would regularly be written,

Ex. 3

while Example 4 shows how it would be arranged for swing.

Ex. 4

Notice how the time has been changed in the music for the right hand so that it will conform with the bass. These illustrations were taken from the text book "Modern Rhythms for the Accordion" by Alfred D'Auberge.

Those who wish to perfect a few measures of swing rhythm should memorize the excerpt from the swing arrangement of "Carnival of Venice" as transcribed by Mindie Cere.

Ex. 5

The accents are not designated for the basses but the principle as explained in the foregoing paragraphs should be used to project the real swing rhythm.

Pietro Deir will answer questions about accordion playing. Letters should be addressed to him in care of The Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

* * * * *

A "VISITING" SONG
When Navajos go to pay a call on a neighbor, they announce themselves as they approach the house by singing a "visiting" song. But, say the experts, one must not stick his head out the door to see who is coming—that would be impolite.

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Bob Jones College

Cleveland, Tennessee

Sixty Years Among the Masters

(Continued from Page 492)

and I became close friends. I related him of that episode, and he admitted that he had been careless with my first composition."

Gretchaninoff interrupted his study in Moscow Conservatoire after an incident with Arensky, who felt that the young student had no talent for musical composition. Gretchaninoff was depressed by Arensky's disdainful attitude, and one day a storm broke out.

"Every time I was working with a fugue, Arensky would see something wrong with it and order me to rewrite it. At first I did it obediently, but I expected that there was something that was necessary, but Arensky insisted that I rewrite the manuscript again and again. I began to hate my work, as well as Arensky, and it seemed to me that I was ready to hate the music itself."

"After countless revisions I brought the manuscript to Arensky and asked him to give me another theme, as I could not work on this any more. He ordered me to go on with the work; I refused and a sharp quarrel occurred. After that I could not very well remain in the Moscow Conservatoire. In the fall of 1883 I went to St. Petersburg, where after a strenuous examination, I became a student of the Conservatoire, then under the direction of Anton Rubinstein.

Rimsky-Korsakoff

"When I entered the large conservatoire studio where the examinations were going on, I at once recognized Rimsky-Korsakoff — tall, slim with glasses. He looked like a hero of his future opera, 'Koschek the Deathless'."

From the beginning, a warm friendship between the famous composer and young student was established. This lasted for many years, till Rimsky's death. The great man had paid much attention to Gretchaninoff's work and gave him precious assistance. At that time a kind of antagonism existed between Moscow and St. Petersburg musical spheres. In Moscow, the god of music was Tchaikovsky, and there everybody worshipped him. In St. Petersburg, however, "The Mighty Group" of Balakirev, Miliukov, Borodin, Rimsky-Korsakoff, and Cui. Not having been aware of that hidden rivalry, young Gretchaninoff openly admired to Rimsky that Tchaikovsky was his most beloved composer. As a result of that he felt a little coldness in Rimsky-Korsakoff's attitude. This, however, soon disappeared.

"Once I showed one of my works to Rimsky, and, after several insignificant corrections, he approved of it. Then I said to him that I was glad he liked my work, but that I was not satisfied with it myself, because it had predicted his approaching death!"

"Under the mournful impression of my beloved master's death I wrote in memory an elegy for orchestra, but at that time it did not satisfy me and I put it aside. Years later I wrote it all over again. It was performed in Moscow but without success."

Now, after sixty years of active musical life, Gretchaninoff finds himself well known all over the world. He continues to work regularly as he did all his life.

"I still can work because I like to work," says the composer. "Twice I have lost all my possessions. There is left only a short time for me to arrange my well-being. Don't forget, I am seventy-seven years old!"

Death of Tchaikovsky

The musical season in St. Petersburg in 1893 opened with Tchaikovsky's new "Symphony Pathétique" (the Sixth) which was performed under the personal direction of the composer on October 16th, at the first meeting of the Russian Imperial Musical Society.

"A few days after that historical concert I met Rimsky-Korsakoff, and we exchanged views on the symphony," relates Gretchaninoff.

"The work is not bad," said Rimsky-Korsakoff. "The slow finale is really impressive. But after the Fourth and Fifth Symphonies there is nothing new."

"A few hours after this conversation I was informed of Tchaikovsky's sudden illness and in order to learn the details, I at once went at Malaya Morskaya Street, where the composer usually stayed at his brother's, when in the city. There I found out that the distressing news was really true. It was said that after his last concert Tchaikovsky had supper in a restaurant and apparently had a drink of plain water. At that time in Russia there was an epidemic of Asiatic cholera and the composer might easily have become infected with that deadly illness. Day and night a crowd stood quietly in front of Tchaikovsky's house, eagerly awaiting for the reports. I went there several times to look at the bulletin. Then the terrible thing happened. On November 6th, Tchaikovsky died. The news shook all Russia. Neither before nor after Tchaikovsky's death have I ever seen such deep manifestations of sorrow. The funeral of the beloved composer was most impressive. Delegations came from all parts of Russia; and a mountain of flowers covered the coffin. The procession extended over a mile and a half from the Kasan Cathedral to the Nikolsky Railroad Station.

"At the special meeting of the Russian Imperial Musical Society, called in memory of Tchaikovsky, it was decided to perform his last symphony again under the direction of the foremost conductor of Maryinsky Opera and Tchaikovsky's close friend and admirer, Edward Napravnik. After almost fifty years I can clearly remember every detail of that exceptional concert. For the memory of his friend, Napravnik conducted all his previous efforts and conducted the 'Symphony Pathétique' with such emotion that one could not hold back tears, especially during the last part.

"Under the masterful direction the symphony sounded before the audience in an entirely different aspect. Only now it could be noticed that in the first part there was a theme of a funeral song and in the other parts

there were melodies of the Russian Requiem. There the great composer had predicted his approaching death!"

"Under the mournful impression of my beloved master's death I wrote in memory an elegy for orchestra, but at that time it did not satisfy me and I put it aside. Years later I wrote it all over again. It was performed in Moscow but without success."

Now, after sixty years of active musical life, Gretchaninoff finds himself well known all over the world. He continues to work regularly as he did all his life.

"I still can work because I like to work," says the composer. "Twice I have lost all my possessions. There is left only a short time for me to arrange my well-being. Don't forget, I am seventy-seven years old!"

Music for the Fun of It

(Continued from Page 438)

advancement, to work at duets and standards be expanded. Another thing that would be of great help to our national music—and a thing in which almost any woman's group or club could have a share—is the further development of children's concerts. Music habits, like habits of manners and speech, are best formed when the mind is plastic and receptive. If a child is allowed to hear good music when he is little, his taste is formed unconsciously; he will never have to bridge the gap of unlearning trash; and the listening standards of his life are built in the most natural, painless way. What a splendid thing it would be if amateur groups all over the country, in their energies toward planning a number of children's concerts each season, local orchestras could take part, thus enlarging their own outlet facilities. Even recorded music could be used. The person of professional capacity can always take care of himself. But amateurs must look to the development of the next generation of amateurs.

I am delighted to note the enormous development of just such amateur groups all over the country. In such a way will our national music

Radio Music Mitigates War's Alarms

(Continued from Page 443)

radio, concert, and oratorio. Born in Baltimore, he began his vocal studies in that city under the late George Castellé. In 1927, he won the National Federation of Music Clubs Contest. Later that year he went to Rochester to continue his studies at the Eastman School of Music, where he successfully sang with the Eastman Theatre Company during 1927 and 1928. In 1929, Weede won the Caruso Memorial Foundation Award and as a result spent the following year and a half in Italy studying under Oscar

Anselmi, in Milan. Returning to this country in 1933, he was engaged by Roxy as the leading baritone of the Radio City Music Hall. Weede made his Metropolitan Opera debut in the spring season of 1937, scoring an immediate success as Tonio in "Pagliacci."

The British-American Festival (heard Fridays from 3:30 to 4:00 P.M., EWT — Columbia network) is scheduled to continue during July. If you have not heard any of these programs we rec-

(Continued on Page 499)

Charles-Marie Widor, Teacher of Composition

(Continued from Page 494)

in order to find out how to write down certain sonorities as perceived by the ear.

"Go to symphony concerts. Listen to a Weber overture, an *allegro* from a Mendelssohn symphony, or the slow movement from one of Mozart. Then, take the piano arrangements, and from them make an orchestration of your own. You can compare your versions with the authors. There is no better lesson."

He advised using a small orchestra at first, so as to learn to obtain effects with a minimum of instruments, just as a painter learns to be thoroughly expert with blending seven or eight colors before he lays twenty-five in his palette. And he quoted an anecdote of the famous pastelist and cartoonist, the late Charles Léandre, whose name was so popular through his caricatures of kings, diplomats, financiers, actors, politicians and other celebrities of Parisian life. Once a lady told Léandre: "What an extraordinary talent you possess! Your last cartoon of King Edward VII is simply wonderful. But how can you catch the expression, the personality of your subject so admirably, in a few minutes and with so few strokes of your pencil?"

"A few minutes?" Léandre retorted. "You will be surprised if I tell you, Madame, that this caricature cost me a week of hard work. And I read six books in order to assimilate the king's character!"

Then he explained how he had worked it out gradually, reducing his original sketch, erasing one line here, one touch there, condensing, cutting down until indeed, seemingly a few strokes remained, but these were the essential ones that formed the symphony, wait still longer until you attempt to write a string quartet."

All in all, Charles-Marie Widor's counsel was invaluable because it sprang from a lifetime of observation and study. Even after he passed his ninetieth anniversary he still practiced daily on his two manual organ in the Salle Decade at the Institut de France.

One day in 1933 he said, "I think I am finding something new about organ playing. And possibly also about writing for the organ."

This statement, coming many years after he had reached glory and his organ music was used and admired the world over, is a profound lesson in itself. Through it shines the modesty, the simplicity, the self-effacement of the truly great. This experience is in harmony with one more of his favorite recommendations. "Patience and perseverance accomplish great things. Everything comes to him who only cares to wait..."

Of course Widor was quite uncon-

* * *
"Preoccupation with language at the expense of the thing to be said has always caused . . . deterioration and consequent oblivion." Abram Chasins.

JULY, 1942

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The Etude

Junior Club Outline
Assignment for July

REVIEW

- a What are the dates of Johann Sebastian Bach's birth and death?
- b What is polyphonic music?
- c Give in your own words a definition of music.
- d Play the tonic triad in its three positions in all major keys.
- e Mention at least three composers who lived during the time of Bach.
- f Give in your own words a definition of rhythm.
- g Play the tonic, dominant and tonic triads (I, V, I) in at least five major keys without stumbling.
- h What are the dates of Handel's birth and death?
- i What is an oratorio?
- j Give in your own words a definition of melody and harmony.
- k Play the tonic, subdominant and tonic triads (I, IV, I) in at least five major keys without stumbling.
- l What are the dates of Haydn's birth and death?
- m What is a symphony?
- n How many major scales into a minor scale?
- o Play at least five major scales and then play the same scales in minor.
- p What are the dates of Haydn's birth and death?
- q What is chamber music?
- r What is a concerto?
- s How many major scales into a minor scale?
- t Play at least five major scales and then play the same scales in minor.
- u Each of the above items counts five points, making a perfect score of one hundred. What is your score?



INDEPENDENCE HALL
Philadelphia, Pennsylvania

Although a musical career his father had forbidden, he practiced at ten! You know and love the "Magic Flute" from this composer's pen.

1?

This name I know you'll not forget for two important reasons; he's "father of the string quartet," composer of "The Seasons."

3?

To a beloved American these lines we dedicate; his folksongs touch the heart of all, the humble and the great.

(Answers on next page)

Musical Quiz in Rhyme

By Marian Benson Matthews

4?

An opera in Latin this genius wrote on a spinet, high in the garret hidden.

5?

A noble, shining figure, and yet pathetic too, deaf to his own great music, sad, lonely hours he knew.

6?

As master of the organ, none has born a greater name; four of his sons have niches, too, in music's hall of fame.

Our Patriotic Songs By Paul Fouquet

Bobby and his Uncle John were returning from a trip to Boston where they had visited many places connected with American history. Bobby was feeling very patriotic, and, as he always did, he wanted to associate his experience with music.

As the speedboat made ever shorter the distance from home, Bobby turned to his uncle and asked:

"Uncle John, were any of our national songs really connected with American history?"

"Yes, indeed, Bobby," answered Uncle John. "Many of them are closely related to some particular period in history. Take *Yankee Doodle*, for instance.

"We really do not know for sure where the melody of *Yankee Doodle* first came from, as it bears a resemblance to several European folk-songs. However, our version of the melody came from England. Strange enough, at the beginning of the Revolutionary War the British soldiers played the tune and added words to make fun of the poorly clad, half-trained Colonial soldiers. But the Americans, in true American fashion, adopted the tune for their own use, and turned the tables on the British by playing it at the surrender of General Cornwallis at Yorktown.

"Later, during the War of 1812, there lived in Massachusetts two young girls, Rebecca and Abigail Bates, the daughters of a lighthouse keeper. They composed a new minor scale into a major scale?

t Play at least five major scales and then play the same scales in minor.

Each of the above items counts five points, making a perfect score of one hundred. What is your score?

we alone, the girls were terribly excited and felt they should do something. So they seized a drum and fife, and hiding behind a sandhill, they played *Yankee Doodle* so loudly and effectively, the British sailors believed the American soldiers were coming. They hurriedly returned to their boat and sailed away."

"They were two very brave girls, Uncle John. I liked that story. Can you tell me something about one of my favorite songs, *Hail Columbia*?"

"Well, *Bobby*, *Hail Columbia* was originally written as an instrumental march, in honor of George Washington, and it was called *The President's March*. Some years later words were written for it by the son of one of the signers of the Declaration of Independence, Joseph Hopkinson."

But still Bobby wasn't satisfied. He was always anxious for musical instances.

"Please tell me more, Uncle John. We still have lots of time before we reach home."

"Very well, *Bobby*," said Uncle John. "I'm glad to see you take such interest in our national songs. I think *My Country 'Tis of Thee*, or as it is usually called, *America*, should be next on our list."

"Here we have another case of a tune which has done much traveling. Although the honor of composing the melody has been given to such famous musicians as Handel and Purcell, it was actually composed by an English musician named Henry Carey. He called it *God Save the King*. It became, and of course, still is, the English national anthem. But the melody made its way into other countries and great composers like Beethoven and von Weber thought enough of it to use it several times in their compositions."

"When did we first use the melody, Uncle John?"

"During the Revolutionary War many different sets of patriotic words were used to fit the tune. But it wasn't until 1832 that a clergyman, Rev. Samuel F. Smith, wrote the most suitable ones, beginning with the words, 'My Country 'Tis of Thee.' It was first sung at a children's Sunday School celebration in Boston on the Fourth of July, 1832."

"Now, Uncle John, you must forget the greatest song of all, *The Star-Spangled Banner*!"

"No, I'm not forgetting it, *Bobby*," said Uncle John, smiling. "Since it is the most important, being our national anthem, I thought I would save it for the last, to bring our day

(Continued on next page)

Our Patriotic Songs (Continued)

cussion to a fitting close.

"You must bear in mind, *Bobby*, that years ago it was quite customary to write words to melodies everyone knew. Sometimes they were airs from operas, or even country dance tunes. The poet would merely indicate, at the heading of the poem, the name of the melody to which he wanted his words sung. So you see, many tunes served many purposes other than their original one."

"There was a song well known in England during the latter part of the eighteenth century. It was called *To Anacreon in Heaven*. The song also became popular in the American colonies and had various sets of words.

"Now we must return once more to the War of 1812. Francis Scott Key, a young lawyer of Baltimore, Maryland, went to the admiral of the British fleet to secure the release of

a friend who had been captured. At just that time, the British had planned to attack Fort McHenry, which guarded the city of Baltimore. Key was compelled to remain on board an English boat during the bombardment of the fort. After a night of anxiety, not knowing if the Americans were holding out, Key peered through the smoke in the early morning light, and, with pounding heart, saw the Stars and Stripes still waving over the fort.

"That sight inspired Key to write, on the back of a letter, the opening stanza of *The Star-Spangled Banner*. The words were written to fit the tune of *To Anacreon in Heaven*.

"And all Americans, *Bobby*, as did Francis Scott Key, are proud to see that banner yet wave."

"'O'er the land of the Free and the

Home of the Brave.'"

The Parade Passes By

By Lillie M. Jordan

Anne jerked her hat off and threw her music roll on the chair.

"Mother," she fretted, "Miss White says I've practiced my new *Barcarolle* all wrong. No rhythm. What is rhythm, anyway?"

"I'll tell you in a minute; but hurry to the window. There's a parade coming down the street."

"I heard it when I came in but the band is not playing."

"No, the band is not playing at the moment, but look at those marchers. Perfect step, perfect timing, perfect unison of movement, to nothing but drums."

"I suppose that's the rhythm. Is that what you are going to tell me?"

"Yes. You see the drummers are sending out sound-waves in perfect rhythm. Hear how even the beat is, every accent falling in split seconds." Anne watched them.

"When you were studying primitive tribes in school, I remember you telling me about the tribesmen singing and dancing yet they had only drums. They were right in keeping the basic music principle of rhythm."

Honorable Mention for March Initial Piece:

Elsie Taschek; Phyllis Ziegler; Josephine Ester; Maurice Simard; Marion Cole; Christie Czeczk; Ruth Fritsche; Blodina Mackiewicz; Helen Kowalski; Dorothy Kowalewski; Barbara Sullivan; Eleanor Phillips; Helen Drabikowski; Dorothy Domoshko; Marilyn Spolnick; Helen Szwarc; Dorothy Szwarc; Arnold Dolin; Martha Dolin; Marjorie Ann Pettitt; Ellen White; Doris Mayberry; Sanford Lewellen; Louise Arnold; Theodore Detweller; Robert Moura; Richard Horveth; Mary Elizabeth Long.

Composers and Geography

By Carl W. Grimm

Louisiana, Missouri, Nebraska, Oregon, Rhode Island; Foote in Mississippi; Hadley in Alabama, Illinois, Indiana, Kentucky, Massachusetts, Michigan, Minnesota, North Carolina, Nebraska, New Hampshire, Pennsylvania and Washington; MacDowell in Alabama, Illinois, Ohio and Virginia."

To all of which Miss Brown said thoughtfully, "I wonder if they were really named for composers. Maybe they were just named for early



NAOMI AND RAMOND BADE
Zeeland, North Dakota

settlers who had the same names." "Yes," said Harold, "I thought of that myself, but anyway we can count them for composers, and I'm always going to remember the composers whenever I hear of any of those places. Maybe I'll be in some of them, some day. You never can tell!"

(N.B. See *The Etude* for September, 1938, for additional musical names of towns.)

As usual the Junior Etude contests will be omitted during July and August.

Half-A-Hundred

GAME
By Edith Bly

Bach is the foundation of this game. Select a *Two-Part Invention* by Bach. The teacher or one of the members plays the Invention, the other players being grouped around the piano, keeping their eyes on the page, or each one may hold his own copy of the Invention.

The first player to bring his score up to fifty, or "half-a-hundred," is the winner.

(Arpeggios or broken chords may be included if desired, each note of such passages counting two points.)



Honorable Mention for March Essays:

Why I Study Music
Peter Bremner; Jessie Mae Pash; Barbara Sullivan; Philipine W. Steele; Irene Dempsey; Mary Dolores Welch; Norma Babcock; Marguerite Dietel; Rosa Bludworth; Marion Czeczk; Carol Jeanne LaMarque; Ruth Gladysell; Jeanne Bernack; Ruby Earle Graham; Loretta Edwards; Dorothy Gifford; Virginia Crump Turner; Gloria Falconer; Virginia Fly; Audry McConnell; Helen Esterhazy; Richard Clark; Isabel Shar; Shirley Ann Baker; Virginia E. Egan; Dorothy Jones; Anna Williams; Natalee Krasnow; Shelly Holmes Day; Richard Horveth; Mary Ann Neuner; Marion Jeanne Law; Pearl Dlugove; Jean Sherwood.

taxes, higher cost of living, buying debenture bonds, etc. It should be easy for you to sell subscriptions to *The Etude* to your many musical friends far after all it is the most widely read and accepted musical periodical in the world. You can justly feel a sense of satisfaction in selling *The Etude* because you know that you are doing a real favor to all who are interested in music and its education. Furthermore there will be a substantial profit in it for you. All you have to do is to learn how this can be done is to write a postal card to the Circulation Department, *The Etude*, Music Magazine, Philadelphia, Pa., and complete the business for you.

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The New American Cook Book—This great volume is an Encyclopedia of cookery, household arts and home economics . . . the only book of its kind offering to the world of women the latest information concerning the preparation of food completely illustrated with 1024 pages of new recipes—each one tested and approved. Bound in washable, imitation leather, it is a book that for sheer information on the art of living is an education in itself. It is yours for TWO SUBSCRIPTIONS.

Eastman Bullet Camera—Here is something that will be found very useful in the vacation days to come. With new, molded carrying case, this camera requires focusing to be least . . . has an eye-level finder and takes pictures 1 1/2" x 2 1/2" on Kodak Roll Film #127. You will have fun taking pictures with this simplified, candid-type camera that suits you perfectly for securing THREE SUBSCRIPTIONS.

Flashlight—Here's an article which you may need very badly in days to come when there is the possibility of air raids. Of course we hope this will not happen, but if it does it is better to be prepared to have around the house at any time. It is all metal with chromium finish and comes complete with bulb and battery. A surprise gift for boys and a practical gift for grown-ups. It may be had for just two SUBSCRIPTIONS.

NEAPOLON BONAPARTE AND CHERUBINI—Here is a "behind the scenes" article telling of the interesting relationships between the dominant figures in the musical life of Paris during the 1800's. Little Italian composer. They had it. But he was born in Boston, and for some years taught in New York City. His published compositions include violin works, piano pieces, and songs.

BECOME A CONDUCTOR

John Barbrolli, for years conductor of the famous New York Philharmonic Orchestra, in a conference with *Vernon Thrasher*, author of the article which made him an international star, will find which conductor *Etude* readers will like this fascinating article.

MUSIC FOR MEN IN THE SERVICE

Are men they in khaki and blue getting the music they should have? The Government, and a dozen other stirring patriotic organizations, are making a strenuous effort to revive the community bands. The efforts of former war bands were found so stimulating. Many of them are in musical conditions she found in camps, that will interest every reader.

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Next Month

JUST WHAT I WANT IN AUGUST
Endeavor issues are planned months and months ahead and we know that you will delight in every page of the August number.



CLOUDIO ARRAU

CREATIVE TECHNIC FOR THE PIANO

A new genius among piano virtuosos is Claudio Arrau. Chile's famous musician has won the first prize in the international piano competition of amateur performers in that city during the past season. The winning composition is his "Third Symphony" which was given its New York premiere by the Boston Symphony Orchestra, under Koussevitzky, on November 22, 1941.

MUSIC, MORALE, AND ELLA MAXWELL

No personnel in radio or in the stage or screen has been discussed more than the soprano Ella Maxwell, with her unique timbre. You will "love" her unused voice, the missed year in and out!

THE MALADJUSTED CHILD IN MUSIC

Dr. Margaret Wolf, psychiatrist and music teacher, gives you many ways through which the musical needs of the problem child may be met by her expert help and practical.

ROBERT STEVENSON

instructor in piano and theory at the University of Texas, has been awarded the 1940 Bearns Prize offered annually by Columbia University for the best orchestral work by a youthful American composer.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC

includes *Playsters and Stripes Forever*, *Come On, America*, *The Big Parade*, *Parade*, *For Victory, America the Beautiful*, *Freedom*, and a dozen other stirring patriotic songs. The Society has made a strenuous effort to revive the community bands. The efforts of former war bands were found so stimulating. Many of them are in musical conditions she found in camps, that will interest every reader.

But I still can't believe that dollar-a-page rate—especially in Maine.

World of Music

(Continued from Page 433)

EDWIN HUGHES has been elected president of the Bohemians (New York musicians' club). Francis Rogers, well known vocal teacher, whose contributions to *The Etude* have been widely read, was re-elected a vice-president.

THE MUSIC GUILD OF PHILADELPHIA has selected eight works for public performance, from the 106 manuscripts submitted during the 1940-41 season. The composers are Paul Nordre, Roland Leach, Vivian Price, Norman Cazden, Gerard Carbonara, Arthur Kreutz, Mabel Wood Hill, and Harold Morris. Compositions for the 1942-43 season will be sent to the Music Guild, 251 South Fifteenth Street, Philadelphia, Pennsylvania, not later than November 1, 1942.

GRAHAM MCNAMEE, veteran radio announcer, whose early career was in the professional music field, died May 9 in New York City. His voice was known to millions of radio listeners throughout his broadcast descriptions of many of the important events of the past decade. He made his debut as a baritone in 1920 and then followed several years of concertizing and singing in churches. In 1923 he entered radio and soon became nationally known for his extemporaneous descriptions of events as they unfolded before his eyes.

WILLIAM SCHUMAN will have the first annual award of the Music Critics Circle of New York for his services to the musical world, including his work in the field of music performance, in that city during the past season. The winning composition is his "Third Symphony" which was given its New York premiere by the Boston Symphony Orchestra, under Koussevitzky, on November 22, 1941.

EDMUND SEVERN, composer, violinist, teacher, died May 13, 1942, at Melrose Highlands, Massachusetts. He was born in Nottingham, England, Dec. 10, 1882; he studied in Boston, and for some years taught in New York City. His published compositions include violin works, piano pieces, and songs.

ROBERT STEVENSON, instructor in piano and theory at the University of Texas, has been awarded the 1940 Bearns Prize offered annually by Columbia University for the best orchestral work by a youthful American composer.

THE PLAINFIELD (NEW JERSEY) MUSICAL CLUB

celebrated its fifth anniversary on April 21, with a program made up entirely of works by Harriet Ware, honorary member of the club. The composer herself was at the piano.

BECOME A CONDUCTOR

John Barbrolli, for years conductor of the famous New York Philharmonic Orchestra, in a conference with *Vernon Thrasher*, author of the article which made him an international star, will find which conductor *Etude* readers will like this fascinating article.

"Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it." —De Quincey

Let the Parent Help

By Esther Dixon

"Teachers are born, not made," is an old saying, but the modern interpretation would be "Children are born and players must be made teachers." Good piano teachers are rare in some communities, and many mothers send their children to piano teachers who are far inferior in musicianship to the mother herself. Perhaps the mother has never taught piano, but even so, her years of experience have brought wisdom, knowledge and an instinctive understanding of child psychology, which might instill a love for music in the child's heart. Too often, this same mother expects the music teacher to see that the child advances without any help at home. Whereas, if the mother—with interest and enthusiasm—would supervise the reading of notes, rhythm, touch and hand position, she might well make a fine musician out of an otherwise careless and listless pupil. The teacher therefore should try to secure wherever possible the parent's whole-hearted cooperation.

The Teacher's Round Table

(Continued from Page 482)

Please, we beg of you, give us fuller details that will be of use to our suspense! Our own "joy of working" would be greatly enhanced if we could have a copy of it for every page memorized. And just think what an inducement that would be to those concert artists who never learn a new piece! What a boon too, to us concertgoers who have to listen to the same concert over and over again!

That teacher in your town may be unorthodox, but there certainly is something to his plan.

If you read this page regularly, you know that I advocate enticing children to work, practice and learn by any means, "fair or foul." To offer reward is I suppose the easiest way to get them to do it. As you readily admit parents are for it. So you'll just have to beat that man at his own game by offering alluring substitutes for his why scheme.

Otherwise I can think of a number of them. I suppose, now that sugar is being rationed, you will sacrifice yourself by putting your own feet aside, and with it connect some sort of sweet, irresistible cake or dessert, oozing with lusciousness, dripping with sweetnes—thus a big slice for every member of the family. Children usually prefer indulgences handed to them on a spit rather than the doubtful promise of future "pay" to be purchased for hard cash.

But, you say apprehensively, "what about those greedy ambitious souls who will eat with half a dozen pages by heart?" Well, you just have to become resourceful enough to devise other substitutes to prevent serious drain on your sugar resources—not to mention the digestive upsets.

But I still can't believe that dollar-a-

When the Blackouts Came!

When the blackouts came to England thousands of families found in music a blessing, priceless and incomparable.

Music calmed the fears of frightened children, averted panics and helped the homes meet the frenzy of awful uncertainty.

Obliged to remain at home, the people soon rediscovered the greater delights and privileges of the fireside. Reading and music literally emptied the bookshops and the music shops of their wares. Gathering around the piano and taking an active part in making music, children helped to stabilize the amazing morale of the Empire.

Many parents congratulated themselves upon the day when they invested in music lessons for their children.

Small wonder that musical activities in England have expanded 30% since 1939. The fine group of American children shown upon this page, are adjusting themselves to the new economic life of the nation, and at the same time cultivating an art of permanent importance to them.

In these days of restricted transit when the privilege of sacrificing non-essentials so that our boys on the front have all they need is paramount, home music study becomes one of our great national assets.

Some suggestions are here offered for materials for home playing and home music study, chosen from the best. Your teacher will gladly cooperate with you in making selections. If you don't see what you need here, we have store houses with millions of copies of works including those which may help you in doing what you have always wanted to do. Just write us and we will gladly do everything possible to assist you.

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